

UNIVERSITY OF MICHIGAN  
LIBRARY  
JAN 12 1953  
ARCHITECTURE LIBRARY

**A R T E**

*Digest*

JANUARY 1, 1953 FIFTY CENTS

## FRENCH & CO., INC.

Established 1840



"Donne con Cavallini"

17 3/4" x 25 1/2"  
Italian Contemporary

Antonio Masi

One of the world's most extensive  
and distinguished collections.

210 East 57th Street, New York

WORKS OF ART  
PAINTINGS : SCULPTURE : FURNITURE : TAPESTRIES : AND DECORATIONS

## FOURTH ANNUAL EXHIBITION OF PORTRAITS BY ALFRED JONNIAUX

MR. CHARLES F. NOYES NEW YORK

MR. ALFRED P. SLOAN, JR. NEW YORK  
Courtesy of the Massachusetts Institute  
of Technology

DR. GODFREY LOWELL CABOT BOSTON  
Courtesy of Godfrey Lowell Cabot, Inc.

MR. ALFRED M. CREIGHTON BOSTON

MR. H. LADD PLUMLEY WORCESTER  
Courtesy of State Mutual Life Assurance Co.  
of Worcester

DR. S. S. HUEBNER PHILADELPHIA  
Courtesy of University of Pennsylvania

Also Portraits From Baltimore, Washington,  
Chicago and San Francisco

## ROBERT C. VOSE GALLERIES

559 BOYLSTON ST., BOSTON, MASS.

## DUVEEN

Est. 1869

*Exhibition through January 10*

THE POGGIBONSI ALTARPIECE  
(circa 1444)

by

ANDREA del CASTAGNO

From the Brigittine Convent del Paradiso  
(near Florence)

~

DUVEEN BROTHERS, Inc.  
18 East 79th Street, New York 21, N. Y.

## NEWHOUSE GALLERIES, Inc.



FINE PAINTINGS

15 EAST 57TH STREET, N. Y. 22

# ART DIGEST

EDITOR: BELLE KRASNE  
 ASSOCIATE EDITORS: MARGARET BREUNING,  
 DORE ASHTON, JAMES FITZSIMMONS  
 CONTRIBUTORS: RALPH MAYER, RALPH PEAR-  
 SON, CHRIS RITTER  
 CORRESPONDENTS:  
 BOSTON: PATRICK MORGAN  
 CHICAGO: ALLEN S. WELLER  
 LOS ANGELES: ARTHUR MILLIER  
 PHILADELPHIA: DOROTHY DRUMMOND  
 LONDON: WILLIAM GAUNT  
 COVER DESIGN: ALVIN LUSTIG  
 ADVERTISING: H. GEORGE BURNLEY  
 CIRCULATION: ELSA G. SCHMAUS  
 GENERAL MANAGER: RUSSELL L. DOYLE  
 PUBLISHER: MRS. PEYTON BOSWELL

Vol. 27, No. 7 January 1, 1953

## CONTENTS

Georges Vantongerloo's 1921 mahogany construction, <i>Rapport des Volumes</i> , has been lent by Sylvia Pizitz of New York to the de Stijl survey at the Museum of Modern Art, see page 7.....	Cover
Editorial, by James S. Plaut.....	5
De Stijl at the Modern, by James Fitzsimmons .....	7
Season's Greetings for Hallmark ....	8
International .....	10
Who's News .....	10
Coast-to-Coast .....	11
New York .....	15
Fifty-Seventh Street in Review.....	17
Books .....	20
Education, by Robert Iglehart.....	23
A Vermont View .....	24
Auctions .....	25
Honor Roll .....	27
Jobs in Art .....	27
Where to Show .....	28
Calendar of Exhibitions .....	30

## NEXT ISSUE

Today's American artists—paired and grouped—will be featured in the January mid-month issue. The duo—Loren MacIver and I. Rice Pereira—will occupy the premises of New York's Whitney Museum starting January 8. The groups will be assembled at various museums: in Baltimore (a newly acquired collection of contemporaries), in Philadelphia (some American printmakers), as well as elsewhere across the country. Meanwhile, our cross-country junket will allow us time for a report on Toledo's big show of medieval and Renaissance music manuscripts, opening on January 11.

From overseas, next issue will bring another London report, and also announcements of two forthcoming imported shows, one of them being perhaps the most outstanding Japanese exhibition this country has ever seen.

The Art Digest is published semi-monthly October to May and monthly June to September by The Art Digest, Inc., at 116 East 59th Street, New York 22, N. Y. U.S.A. Mrs. Peyton Boswell, President; Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class matter Oct. 15, 1930, at Post Office of New York, under the Act of March 3, 1879. Subscriptions, \$5.00 a year in U.S.A. and Pan American Union; Canada and Foreign, \$5.00; single copy 50 cents. Change of address: Send both old and new addresses and allow three weeks for change. Editorial and Advertising Offices, 116 East 59th St., New York 22, N. Y. Telephone PLaza 9-7621. Indexed in Art Index. Not responsible for unsolicited manuscripts or photographs. The Art Digest, Vol. 27, No. 7, January 1, 1953.

Printed at Criterion Lino. & Pig. Co., Inc., N. Y. 3, U. S. A.

January 1, 1953

# KNOEDLER

January 5-24

## ERIC ISENBURGER

OILS AND PASTELS

14 EAST 57th STREET

NEW YORK

## EIGHT OREGON ARTISTS

Sculpture by

HANSEN · HARDY · H. MORRIS

Paintings by

BUNCE · HEANEY · JAMESON  
 C. MORRIS · RUSSO

thru January 24

KRAUSHAAR GALLERIES · 32 E. 57th St., N. Y.

## SEA AND SHORE

PAINTINGS BY

## GEORGE BELLOWS

EXTENDED THRU JANUARY 17

H. V. ALLISON & CO. · 32 East 57th St., N. Y.

## PICASSO: the 1930s

Through February 7

PERLS GALLERIES · 32 E. 58 St., New York 22, N. Y.

THE DOWNTOWN  
 GALLERY · 32 E. 51

## MARIN

1952 PAINTINGS

## MANGRAVITE

January 5-24

REHN GALLERIES 683 Fifth Ave., New York  
 (NEAR 54th STREET)



Paintings  
and  
Watercolors  
by 19th and 20th Century  
AMERICAN ARTISTS

Opening January 5

"KENTUCKY" by  
JAY ROBINSON

MILCH GALLERIES

55 EAST 57th STREET  
NEW YORK 22, N. Y.

Paintings  
by  
CHARLES  
SCHUCKER

January 5 - 31

MACBETH GALLERY

11 East 57th Street, New York City

JANUARY 3rd THROUGH 23rd

GUEST SCULPTORS

EXHIBITION

GRAND CENTRAL MODERNS, 130 E. 56

VASILIEFF

Recent Paintings

January 5-24

john heller gallery  
108 e. 57

## LETTERS

### Bazaine Credo: Pro & Con

To the Editor:

How refreshing and stimulating to find a statement as fine as Jean Bazaine's [see ART DIGEST, November 15, editorial].

In art collecting one naturally comes often to a discussion of the role of the artist today with the resultant question of whether the artist of today fulfills his function as adequately as his predecessors. Unfortunately, all that one usually gets is the rather defensive ramblings of artists who seem incapable of expressing with pen what they are trying to do with paint, or the equally confusing ukases of critic and museum director who seem to regard all laymen as incompetent to understand the rarified workings of their minds.

You have produced one of the rare combinations of a good artist, a perceptive critic, and a fine writer. The result is an article that I have been showing to all my friends.

Your magazine continues to improve every day. More articles of a similar nature should put it well in the lead among art periodicals.

THOMAS J. ROSENBERG  
New York, N. Y.

To the Editor:

After reading Jean Bazaine's disquisition on "truth for the painter," on "the function of art," etc., I fell into a trance and wrote:

"Ah, but it is only in man's mind that we shall find nature and dunderpate amalgamate into a gigantic, voluptuous apparition, and we know from spelunking into the depths of the human soul that there is positively nothing but a total eclipse of the light from the cosmic conundrum which will keep us from swallowing the infinite drivels from a frenetic farceur—and should we survive, preserve us from utter enlightenment for it hurts to sit down."

When I returned to "my reality" I cleaned my palette and I found a strange comfort in the smell of the paint remover.

FRODE N. DANN, Director  
Pasadena School of Fine Arts  
Pasadena, California

### German Misinformation . . .

To the Editor:

Lest intending visitors to Munich should be severely disappointed, the statement . . . that reconstruction of the Alte Pinakothek "is nearing completion" and "will re-open to the public before the end of the year" should be corrected [see ART DIGEST, December 1, p. 9]. Unfortunately, despite the hopeful release from the German Tourist Information Office, this exciting news is without foundation.

The vacant walls still stand in the same state of forlorn ruin which has existed since the loose rubble of the ruined interior was cleared away about four years ago. A temporary roof is soon to span the yawning gulf in an effort to halt further deterioration to the walls, but no final decision has been made by the Bavarian government concerning reconstruction or ultimate disposition of the building. This item caused a sensation when I read it yesterday to a group of visiting German museum directors, including two from Munich.

Meanwhile the most important paintings are to be seen, as for several years past, in the galleries at the east end of the Haus der Kunst in the Prinzregentenstrasse; changing exhibitions, drawn in part from the stored holdings of the Pinakothek, are also arranged in the side galleries there.

The Essen Madonna, pictured on the same page, has been exhibited at several times and places within and without Germany since its first reappearance to the public view in our then Collecting Point at Marburg in the winter of 1945-46. It is not a part of the German national collections but is still the property of the Essen Münster. That venerable church was badly damaged and the ecclesiastical authorities have consequently been generous in permitting the famous Madonna to be seen elsewhere since her rescue from a mine shelter in the Westerwald. . . .

THEODORE A. HEINRICH, Curator  
Henry E. Huntington Art Gallery  
San Marino, California

### . . . and Explanation

To the Editor:

Our client, the German Tourist Information Office, and we, were amazed and appalled at receiving the letter which you forwarded regarding the reconstruction of the Alte Pinakothek in Munich and the statements about the Essen madonna.

We are dependent for our information upon various members of the German Tourist Association in Germany, and so far as we know we have always received accurate information from these sources. Needless to say, we are investigating the cause of the apparent misinformation. . . .

We deeply regret that ART DIGEST, which has been such a good friend to the cause of German art, should suffer repercussions from this report.

DEE DAY, Public Relations  
Stephen Goerl Associates  
New York, N. Y.

### Thanks from an Educator

To the Editor:

I should like to express my sincere appreciation for the very fine articles that you are publishing in the ART DIGEST. All of us in art education know and have felt that the paths of the art creator and the art educator are not far apart. It has been established that the arts have assumed an increasingly important role in our culture and that we have learned the importance of esthetic understanding so necessary toward a well-balanced society. This relationship of the creator and educator is one of unusual importance since it brings to closer harmony those forces of creativity so important to the individual.

Again, may I thank you for your fine contribution to the arts.

VINCENT J. POPOLIZIO  
Supervisor of Art Education  
University of the State of New York  
Albany, N. Y.

### Definition Given

To the Editor:

What is the definition of the "valuable personality" from which alone valuable art proceeds? [See ART DIGEST, November 15, Letters.] . . .

A "valuable personality," from which alone valuable art proceeds, is one capable of an individual emotional response—profound and affirmative—to the phenomena of life, and the wonder and mystery of the external universe; endowed with creative powers which demand visual expression of the deeply felt emotion; supplemented and balanced by intellectual powers of selection and organization of parts to a related whole; and equipped with sufficient proficiency of technique to render his vision powerfully and immediately communicable to his fellow men.

Any questions?

MARGARET LINDSEY  
New York, N. Y.

The Art Digest



## Art and American Industry



Since John Ruskin and William Morris, successive generations have pondered the place of the artist in an industrialized world. The altering social structure, the vanishing of traditional forms of patronage, and the inexorable impulse toward standardization have wrought vast changes in the artist's function and in his relations with his fellow citizens. In terms of social and economic history, the steps winding downward to our present, mid-20th century dilemma are sufficiently familiar not to require recounting; the question of man's adjustment is as broad as it is complex, and the artist's "plight" is woven inextricably into a larger pattern of human distress.

Granting that we live in a world at once so terrifying and so exhilarating that mankind grows increasingly introspective, the specific analysis of the artist's functions and responsibilities has long preoccupied our sociologists, philosophers, and artists' spokesmen—in fact, all who are concerned with the welfare and preservation of the creative individual in a free society. In our world, the construction of a Corbusier, the precepts of a Gropius, the readings of a Giedion recognize the nature of change, and are clear beacons marking the devious channel of creative fulfillment. American mass production has now been with us long enough to provide the last pithy chapter in man's epic, century-old conquest of the machine. Yet there are many among us who insist, obtrusively and obliquely, that art and industry not only cannot, but must not evolve a common language, and it is these vociferous proponents of "purity" in art who do today's artist the greatest disservice.

Is it heresy to suggest that in any age—and surely in our own—genius is never rampant? In a free world, to be sure, a man may cultivate the earth, ply a trade, paint, or write poetry. It is not for the privilege of practice that his faculties must be exceptional but for the special result which sets his effort above that of his fellows. No thinking person would presume to dismiss or deny the contribution of the few inspired creators of the age, to whom we must look for vision, enlightenment, and guidance. They are the only true elite, and they alone can shape our present aspect and future destiny. But their survival and sustenance is not at issue. Genius fights its own battles, overcomes its own obstacles. It is hard enough to detect it without trying to support it.

The area of endeavor with which we are concerned—and where constructive action remains at least theoretically possible—lies short of the never-never land of genius. This is the world of the trained professional, the competent practitioner, the artist of capacity and invention. But, here there is half-employment, misunderstanding, disillusionment, frustration. Here are the gifted painters whose days are spent in desultory teaching for want of a market. The larger problems are readily soluble, but it seems reasonable to confine the argument and try to help those who would help themselves. It is largely on this plane that so many conferences have been held in recent years here and abroad (notably in Aspen, Colorado, and London) and so much concentrated effort has taken hold. This is not our own American dilemma exclusively—artists everywhere are trying to find their level. But the problem is most acute in America by reason of the very weight of industry and its ubiquitous influence on the national life.

We continue to hope that there is a panacea compounded, not of wishful thinking or naiveté, but of tolerance and experience. Broadly stated, it has to do with increased understanding by our industrial leadership of the artist's capabilities and productiveness as well as his *modus operandi*; and the artist's greater resiliency in meeting the phenomenon of a new kind of patronage half-way. A few years ago it was necessary to say that the record of collaboration between art and industry in the United States was one of failure. Industry's patronage was sporadic and superficial, and the artist's contribution, wherever sought, was generally suspect. The breach was widened by the artist's insistence upon the sanctity of the creative individual, and by industry's appraisal of all artists as ego-centric bohemians. The artist was charged with irresponsibility, industry with exploitation.

Today, the outlook is brighter. There is reason to believe that art and industry are not altogether irreconcilable and the gap has been bridged successfully, at times brilliantly, in recent years. A European precedent—stemming from the Bauhaus and evolving through a traditional respect both for the artist's dignity and his niche in society—carried through the imposing wedding of the arts in pre-war Scandinavia and the lively post-war renaissance of Italy.

These seeds have been planted in the fertile American soil. Industrial design has come of age. Painters are making an arresting contribution to illustration, sculptors are making glass and furniture, architects are involved in innumerable facets of utilitarian design. Great commercial and industrial organizations like Standard Oil, International Business Machines, the Container Corporation, the Corning Glass Works, and Hallmark, have exercised a new patronage founded upon the artist's integration in activities vital to the corporate function. But the battle, though vigorously joined, is far from won.

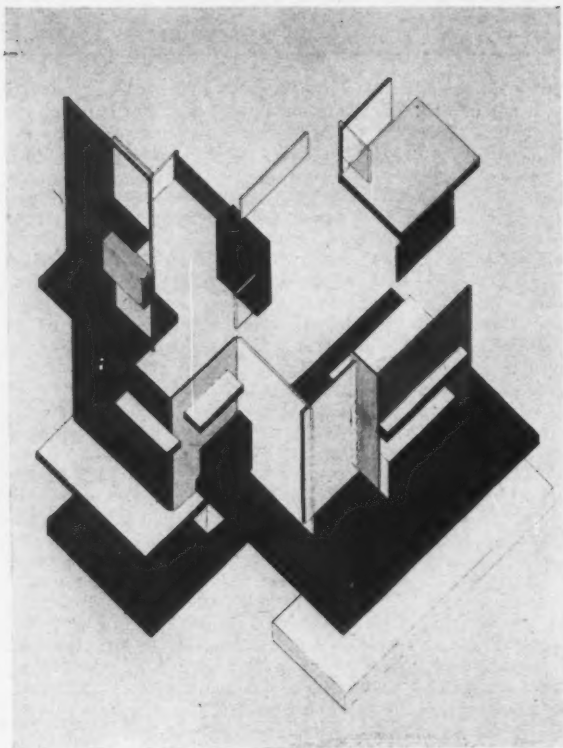
Just 50 years ago, in an extraordinarily perceptive and prophetic essay, "The Art and Craft of the Machine," Frank Lloyd Wright said "... not one educational institution in America has yet attempted to establish a vital sympathy between science and art by training the artist to his actual tools, or by a process of nature study that develops the power of independent thought fitting him to use them profitably. Not one artist in one hundred has taken pains to educate himself by contact in the field with the technical conditions which he must master before he can express himself. Until he does master them he is of no vital service to his time. The machine must be studied in its own sphere at the factories, in process, and in economics with the men who invent, organize, and direct its enormous activities... and possibilities. This would be no more than a process by which artists receive information nine-tenths of them lack concerning the tools they have to work with today, for tools today are processes and machines where they were once but a hammer or a gouge, as the artist is more the leader of an orchestra in which he was once a soloist."

How far have we come since 1903?

STEUBEN GLASS DESIGN DEPARTMENT CONFERENCE IN NEW YORK



\*James S. Plaut is director of Boston's Institute of Contemporary Art. Under his direction the Institute started its Department of Design in Industry, which is now retained in an advisory capacity by many leading manufacturers.

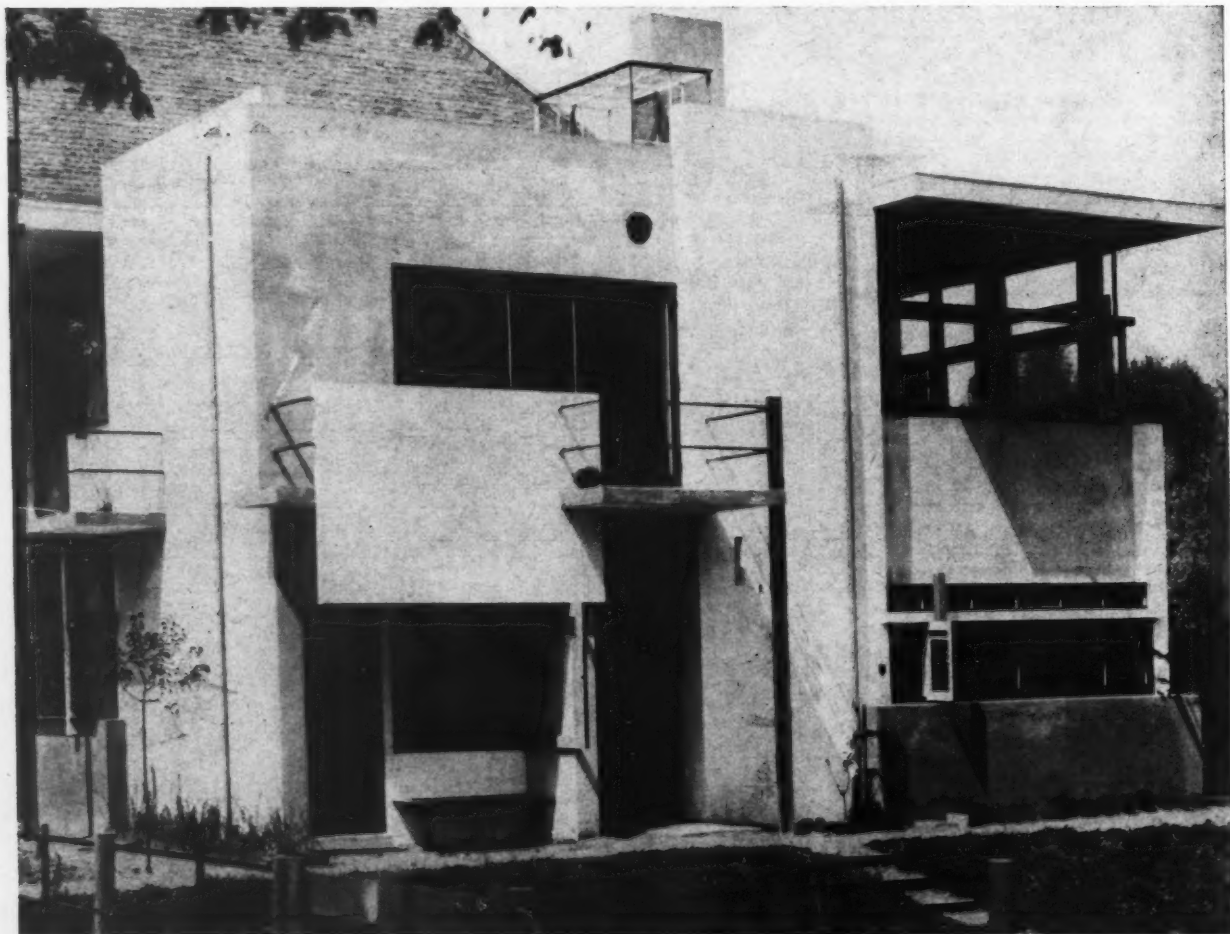


VAN DOESBERG AND VAN EESTEREN: *Color Construction* (project for a private house, 1922)



RIETVELD: *Furniture*

RIETVELD AND SCHROEDER: *Schroeder House at Utrecht*

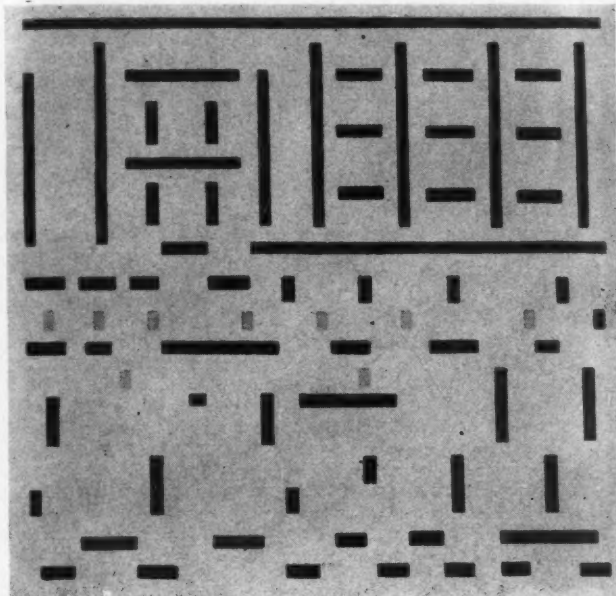


# ART DIGEST

Vol. 27, No. 7

THE NEWS-MAGAZINE OF ART

January 1, 1953



VAN DER LECK: *Composition No. 3*



VAN DOESBURG: *Contre-Composition*

## MODERN SURVEYS DE STIJL: ITS CONTRIBUTION TO DESIGN

by James Fitzsimmons

De Stijl, a movement which started in Holland during the first World War, gradually altered the appearance of the world around us to a degree not generally realized. Now, for the first time in this country, an historical survey of the movement is being presented at New York's Museum of Modern Art. Titled "De Stijl 1917-1928," this show was assembled by a committee of Dutch scholars and former members of the Stijl group. The committee was appointed by the Dutch government together with the Stedelijk Museum of Amsterdam. The exhibition, which remains at the Modern through February 15, was shown at the Stedelijk Museum during 1951 and also at the 1952 Venice Biennale.

De Stijl began in 1917 when painters Piet Mondrian and Bart van der Leek were invited by Theo van Doesburg (architect, designer, painter, critic, theoretician and poet) to join him in establishing a magazine which would set forth their common aims and convictions. Other original members of the group included the painter Huszar; architects Oud, Wils and van't Hoff; the sculptor Vantongerloo (see cover), and the poet Kok. They were joined shortly by Gerrit Rietveld (an architect and furniture designer who designed the installation of this exhibition). Together they published the magazine "De Stijl" and issued two manifestoes. Van der Leek left the group in 1918; Oud left in 1920; Mondrian in 1925. New recruits included Hans Richter (film-maker and painter) in 1921;

Kiesler and van Eesteren (architects) in 1923; and Domela and Vordemberge-Gildewart (painters) in 1925. Largely as a result of van Doesburg's enthusiastic propagandizing, the principles of de Stijl were spread rapidly throughout Europe. Architects Gropius, Mies van der Rohe and Le Corbusier are only the more celebrated of the men whose work was directly or indirectly affected.

In the catalogue which the Modern has issued in conjunction with this exhibition, Alfred H. Barr, Jr., the museum's director of collections, summarizes de Stijl principles in these words: "Three elements or principles formed the fundamental basis of the work of de Stijl, whether in painting, architecture or sculpture, furniture or typography: in form the rectangle; in color the 'primary' hues, red, blue and yellow; in composition the asymmetric balance."

Like science, de Stijl exists in both pure and applied forms. It is the applications of de Stijl which are emphasized in this exhibition. While it is certainly true that, as a movement centered around van Doesburg, de Stijl achieved its widest influence in architecture and design (rather than in painting and sculpture), the exhibition at the Modern does a grave disservice to Mondrian and to those of his followers for whom de Stijl principles are philosophically significant, constituting more than a code of good design. Throughout his career Mondrian was actively interested in the expression of de Stijl principles in all art forms and, like the artists

of Asia and medieval Europe, he made no distinction between fine and applied art. But in all of his work there is the philosophic core, the conception of art as an expression of equilibrium which compensates and transcends the tragic disequilibrium of life.

Mondrian's best paintings (among the most profound of our time) represent an approach to art more common in India, Japan and China than in the West. The essentials, the basic elements of his art are also to be found in the Taoist Yin-Yang symbol, for example; in Sesshu's "flux and stability" paintings, and in the arrangement of interpenetrating triangles known as the Shri-Yantra. Mondrian himself defined these elements: "the rhythm of life in its most intense and eternal aspect"; "the invariable in opposition to the variable"; "reality detached from the transitory reality of forms"—all to be expressed in line and color, in the play of equilibrated but never static opposites. To hang a group of Mondrian's paintings (those produced while he was a member of the Stijl group) among chairs, tables and examples of typography produced by de Stijl designers without referring once to this, the more important aspect of his art, is to falsify that art, to separate form from content, and to perpetuate the notion that "Mondrian is just linoleum design."

Otherwise the exhibition is a successful summarization of de Stijl accomplishments. A Huszar interior furnished by Rietveld is a three-dimensional projection of de Stijl painting and

[Continued on page 26]





## SEASON'S GREETINGS FOR HALLMARK

Like Dickens' "Christmas Carol," the exhibition of prizewinning paintings in the Second International Hallmark Award is pervaded by three spirits: The Spirit of Christmas Past, The Spirit of Christmas Present, and The Spirit of Christmas to Come. Comprising 100 watercolors, this show can be seen until January 10 at the Wildenstein Gallery in New York, and is scheduled to visit nine major U. S. museums during the coming months.

The winning watercolors in this competition—sponsored by Hall Brothers, Inc., Kansas City greeting card firm—were selected by jury from a group of 4,000 entries representing every state in the Union and 32 foreign countries. A sequel to the 1949 Hallmark Art Award for oils, it was open to all artists of the Americas and the Western European countries.

By and large this is a better show than its predecessor. It is livelier and less pretentious. And if stylistic variety is one of the salient features of contemporary art, then The Spirit of Christmas Present manifests itself here, for these 100 watercolors are as assorted as the greeting cards displayed on the counters at any stationer's today. There are primitive rural snow-scenes and realistic moonlit winter landscapes. There are straightforward devotional pieces and there are many semi-abstract ones. There are light-hearted renditions of the season's special accoutrements—gaily festooned Christmas trees, cheery hearths, troupes of carollers. And there are a few peripheral themes that abstract the mood of the season.

Though 33 countries are represented in this show, it is conspicuously non-nationalistic in character. The 32 foreign entries from 24 different countries are mingled indistinguishably with the 68 Americans. Like the Americans, they contribute to the show's variety. But variety is not to be confused with individuality, and if there are very few "names" here, there are just as few assertive talents. This is particularly true among the foreign entries. Which may explain why, despite its variety, the show is peculiarly uniform. But perhaps the homogeneity of effect is explained by the show's theme—a universal theme, after all.

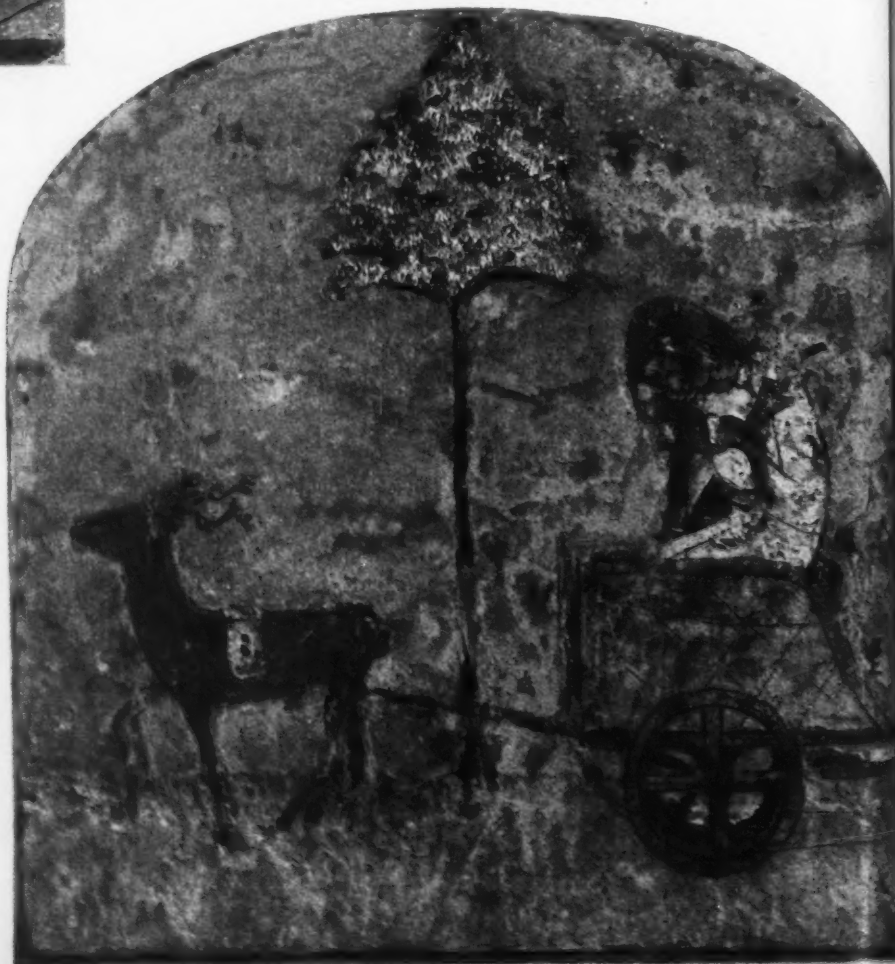
Because the Christmas theme is an ancient one, our conceptions of it are often traditional. And so it is not surprising to encounter The Spirit of Christmas Past in many of these watercolors—and most noticeably in the four reproduced on these pages. Anton Refregier's *Christmas Tree* paraphrases visually and symbolically the theme of "Peace on Earth, Good Will to Men." In *Peaceful Earth*, Willi Hartung of Switzerland reiterates, in folkish accents, the narrative of the Adoration of the Shepherds. Italy's Maria Massimiani, in her *Christmas Coach*, returns to the theme of the Flight Into Egypt, and even her consciously antique style, which simulates the texture of an ancient fragment of a fresco, suggests the degree to

This page: (top) ANTON REFREGIER (American) *The Christmas Tree*, \$2,000 first prize.

(Bottom) MARIA MASSIMIANI (Italian) *Christmas Coach*, \$1,000 third prize.

Opposite page: (top) JEAN-MARIE CARZOU (French) *Mother and Child*, \$500 fourth prize.

(Bottom): WILLI HARTUNG (Swiss) *Peaceful Earth*, \$1,500 second prize.



which she draws on the past. Finally, an anonymous *Mother and Child* by France's Jean-Marie Carzou is patently a Parisian haut-monde re-interpretation of The Mother and Child.

Quite naturally, each person who sees this show will have his own favorites. This reviewer's would certainly include a marvelous bit of whimsy from Holland, Harry Disberg's *Three Shepherds*, three chunky figures in black, white and brown, rocking through the grey atmosphere like beetles playing blind-man's-buff, bewildered little men plunging through an endless night in their eternal search for The Light. It would include, too, a German watercolor on the same theme: Heinz Trökes' *The Shepherds on Their Way*, a brilliantly handled expressionist piece—like an incendiary vision of a stormy Walpurgisnacht—its small figures emerging from clouds and spatters of luminous color. And with somewhat the same color—ember reds, gaudy fuscias and black predominating—the American Gregorio Prestopino also makes a substantial contribution to the show. His is a more secular interpretation of the Christmas theme, but in *Home for Christmas*—with its view of a black locomotive suspended on tracks above city rooftops strung with chains of colored lights—he effectively conveys the holiday spirit as it is felt by many metropolises.

Aspects of the cathedral provide themes for quite a few of the effective, if not the most original, watercolors here. For Samuel Bookatz of the United States, the clear brilliance of illuminated stained glass and the verticality of organ pipes become elements of *Christmas Chimes*, an intricate cascade of translucence, dazzling as a waterfall under colored lights. Theo Kerg of France shows us Notre Dame; the intense blue-red of its rose window casting a shimmering light on what might be our snow-blurred vision. Lawrence Reiter, a U. S. expressionist, shows us the monochromatic façade of a squat red cathedral, its portal and window details decoratively picked out in line that suggests the leading between the fragments of glass in its gigantic rose. Two others here use the cathedral to create lyrics. Roloff Beny, a Canadian, shrouds Chartres in a wind-whipped fog, a fog so pervasive that it almost destroys the structure of the ancient edifice. More dispassionately Zao Wou-Ki gives us *Bourges Cathedral*, a delicate tracery of prickly lines scratched into a vast expanse of grey mist.

Finally, simply for lack of presumption, three artists might be added to this list. Robert Amft and Ruth Cobb are Americans. The former's *Woods in Winter* is a simple design of verticals, files of enormous lollipop-stick tree trunks, their lopped branches jutting out like rungs on telephone poles. Ruth Cobb's *Toby's Christmas* is illustration of a frivolous sort, but the frivolity is undisguised, and pleasant enough. This light touch is also apparent in *Christmas Morn* by the Canadian William Ronald. An almost non-objective riot of fluidly handled color, it represents perhaps a whatnot, perhaps the gewgawed branch of a Christmas tree, perhaps just the bright mood of the moment.

The Hallmark Art Award is only one of a series of flirtations between art



and a commercial sponsor. But unlike many of the previous affairs, this one could develop into a permanent alliance. At present, Hallmark is spending large sums on its contests—contests which are undeniably bids for publicity and which undeniably provide Hall Brothers with new material for greeting cards. But there are more direct ways of getting publicity, and greeting card art is not yet museum art. (It is almost a foregone conclusion that Hallmark's best-selling Christmas card designs will not come from its competitions.) Thus, if the sponsor's self-interest is a factor in these competitions, his is an enlightened self-interest. There are all degrees of enlightenment, of course. But there is also The Spirit of Christmas to Come—and this spirit may point the way to an even more enlightened kind of self-interest.

Speculation notwithstanding, because the spirit of Christmas informs the Hallmark Art Award, this show is apt to be enjoyed by artists, sponsor and public alike. Already, 100 artists have received rewards totaling \$12,500—ranging from a top prize of \$2,000 to 60 prizes of \$50. Hall Brothers will have their innings too. The sponsor owns all paintings which took prizes of \$100 or more; has reproduction rights to the top four prize-winners; and has an option on all paintings submitted to the competition. And for all these benefits, with another nod to Mr. Dickens, "God bless us everyone."—BELLE KRASNE.





## INTERNATIONAL

### Americans en route to India

Thanks to the Ford Foundation and the American Federation of Arts, America will be represented in the big international art exhibition to be held in India this spring. As ART DIGEST goes to press, full details about the show and its itinerary in India are not available. This much is known:

The American section will consist of 20 paintings by 20 of our best known artists, a few of them abstractionists, the majority more conservative. Almost every painting to be sent comes from an important public or private collection. Selections were made by the American Federation of Arts with two considerations in mind: first, that each artist be represented by a first-rate example (artists whose best work was not available were not included); second, that the paintings selected hang together well. The considerable expense of sending such a show to India will be borne by the Ford Foundation (or by some division of that vast body.)

Barring unforeseen last minute changes, the show will consist of the following works: *Anemones* by Milton Avery; *Dark Ravine* by Charles Burchfield; *Two Little Girls* by Alexander Brook; *My Egypt* by Charles Demuth; *The Plow and the Song I* by Arshile Gorky; *Robin Hood Cove* by Marsden Hartley; *Dawn in Pennsylvania* by Edward Hopper; *Deer* by Karl Knaths; *Athlete in "White Face"* by Walt Kuhn; *Mother and Daughter* by Yasuo Kuniyoshi; *Centurion's Horse* by Rico Lebrun; *Heavy Seas in Reds and Greens* by John Marin; *Large Dark Red Leaves on White* by Georgia O'Keeffe; *Number 8* by Jackson Pollock; *Composition with Clarinets and Tin Horn* by Ben Shahn; *Winter Window* by Charles Sheeler; *Coronation of the King of Greece* by Jack Levine; *Thomas Raeburn White, Esq.* by Franklin P. Watkins; *The Pleasures of Summer* by Max Weber, and an identified prismatic architectural composition by Lionel Feininger.

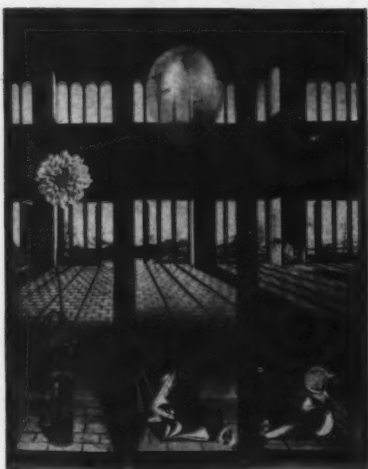
### INTERNATIONAL NOTES

**United Nations, New York:** From UNESCO comes an announcement that an exhibition of aboriginal art from Australia will tour the United States early in 1953. Arrangements for display in some 20 museums are being made by Dr. Grace McCann Morley, director of the San Francisco Museum of Art.

**The Hague, Netherlands:** During 1953, Holland will celebrate the 100th anniversary of Vincent Van Gogh's birth with a series of exhibitions—expected to be the greatest Van Gogh exhibitions ever held. The first of these shows will be staged at the Town Hall of the Hague from March 31 to May 18.

**Samothrace, Greece:** During the annual summer archeological expedition of New York University excavators, a major part of the mystery sanctuary of the "Great Gods" was discovered on the Greek island of Samothrace. Among the discoveries which were recently disclosed are an aqueduct which once fed a fountain standing in front of the Victory of Samothrace statue, a group of dedicatory inscriptions written in an

### The People's Choice



CONNELLY: *The Spectrum, A Painting in Four Acts*. (Three of the polyptych's 16 panels.)

A meticulously painted polyptych comprising 16 shutters and depicting the same interior at four different times or seasons has won the 1952 Carnegie International's popular prize of \$200. Titled *The Spectrum, A Painting in Four Acts*, the work is by Brian Connelly, Oregon-born artist now resident in New York. Conceived as a four-act play, his multi-paneled painting is actually a sequence of pictures. It has been purchased by a resident of Pittsburgh.

Runners-up for the popular prize, with two exceptions, are by Americans, and almost all are in a realist or magic-realist vein. Second choice was Bernard Perlin's *Farewell*; third was Colleen Browning's *Holiday*. Following these, in order of votes received, were: Walter Stuempfig's *Three Alone*; Samuel Rosenberg's *Time Echoes*; Joseph A. Oneto's *The White Portico*; Kenneth Davies' *Sea Shells*; Andrew Wyeth's *The Toll House*; Wilson Bigaud's *Earthly Paradise* (Haitian); William Saltzman's *Winter Coast*; Carl Pickhardt's *Promised Land*; Helen Lundberg's *The Wind That Blew the Sky Away*, and Hans Jaenisch's *Rider* (German).

The award was decided by vote of visitors, more than 125,000 of whom attended the show in Pittsburgh by the week before its December 14 closing there. Also by that time, 50 of the show's 305 paintings had been sold. The exhibition—the first Carnegie International to travel—will be seen next month at the California Palace of the Legion of Honor in San Francisco.

The popular prize has been offered in almost every Carnegie International since 1924. Previous winners of the award have included Gari Melchers, Frederick J. Waugh (for five successive years), Luigi Lucioni, and—in 1950—Peter Blume (who won the show's top prize in 1934).

identified non-Greek language, and several important tombs. The past summer's expedition was led by Dr. Karl Lehmann, professor at N.Y.U.'s Institute of Fine Arts.

## WHO'S NEWS

**Mrs. John D. Rockefeller, 3rd**, Chairman of the Museum of Modern Art's Junior Council since its founding in 1949, has been elected to the museum's board of trustees.

After more than 25 years' service, **Ashton Sanborn**, classical archaeologist, secretary and librarian of the Boston Museum of Fine Arts, has retired. Sanborn was also editor of the "Museum Bulletin" and head of all museum publications. Though retiring from administrative duties, he has accepted the editorship of the "American Journal of Archaeology."

**Richard B. Petterson**, professor of ceramics and design at Scripps College and director of arts and crafts at the Los Angeles County Fair, has been appointed West Coast editor of "Ceramics," a new monthly magazine.

In its first election of honorary members in 20 years, the Art Students League has named six people well known in the art field. New members are: **Stewart Klonis**, executive director of the League; **Yasuo Kuniyoshi**, painter, first president of Artists Equity, and teacher at the League since 1933; **William G. McNulty**, former newspaper artist and teacher at the League since 1931; **Mahonri Young**, sculptor; **William Zorach**, sculptor; and **Henry Schnakenberg**, League president in 1932. While honorary membership may be conferred on anyone who has rendered distinguished service to the arts and to the Art Students League, only 64 honorary members have been elected in the 77-year history of the League.

**David Marshall Gwinn**, president of the Pennbrook Milk Co. of Philadelphia, owner of the dairy equipment museum known as the Gwinn Collection, and member of the board of the Philadelphia Museum, has been elected to the board of directors of the Pennsylvania Academy of Fine Arts.

At the sixth annual convention of the National Association of Schools of Design, held recently in Pittsburgh, the following officers were elected for the coming year: President—**Ernest Pickering**, Dean, College of Applied Arts, University of Cincinnati; Vice President—**Kenneth Hudson**, Dean, College of Fine Arts, Washington University; Secretary—**Harold R. Rice**, President, Moore Institute of Art, Science and Industry; Treasurer—**James C. Boudreau**, Dean, Pratt Institute; Director-at-Large—**W. B. Bryan**, Director, Minneapolis School of Art; Public Relations Chairman—**Laurence Schmeckebier**, Director, Cleveland Institute of Art; Admissions Chairman—**Norman L. Rice**, Director, Syracuse University.

**John G. Bergschneider**, widely exhibited sculptor and winner of numerous sculpture awards, has been appointed instructor in sculpture at the Cleveland Institute of Art for the academic year 1952-53. Bergschneider has taught at the University of Arkansas and at the Nantucket School of Art, which he established and directed from 1946-50.



## COAST-TO-COAST

### CHICAGO

by Allen S. Weller

CHICAGO: Jacques Villon, though he is among the major French artists of his generation, has been somewhat neglected in this country, in spite of the fact that his work has been known here ever since the Armory Show of 1913. His paintings have always been marked by taste, elegance and discipline, but in a number of ways he has always been an innovator. It is consequently cause for rejoicing that the Arts Club has assembled, as one of its major exhibitions this season, a group of 26 Villon paintings and eight drawings, covering a chronological span of 40 years, and on view through January 10. (This is not the first time that the Arts Club has exhibited Villon in Chicago; it staged a one-man show as long ago as 1933.)

The present exhibition has been borrowed from two museums (Yale University Art Gallery and Phillips Gallery) and nine private collectors, of whom Mr. and Mrs. Charles Zadok of Milwaukee are the most generous. (They have contributed eight examples.) Recognition of Villon's importance was stimulated here by the Carnegie's 1950 first prize which he received for *The Thresher* (collection of Mr. and Mrs. Harry L. Bradley of Milwaukee) which is included in the present group.

The earliest painting in the show is the large *Still-Life* (1912-13), a sober and complex composition in grey, brown, and white. Here Villon, making one of the fundamental and basic statements in the cubist development, is already pointing towards his ultimate character in a deliberate avoidance of mechanistic regularity and inhumanity. The remarkably subtle values, the thin paint surfaces which still manage to be rich and varied, are continued in another early work, *In Memoriam* (1919). Similarly muted in color, suffused with light and atmosphere, a moving non-objective image of dignity and power, it is presumably a memorial to the artist's brother, Raymond Duchamp-Villon, who was killed towards the end of the first World War.

Villon's work reaches a climax in *The Jockey* of 1924. Yale University has sent not only the painting but eight preliminary drawings which make clear the enormously thoughtful construction of this major achievement. The horse and rider are analyzed from many points of view, and the most careful geometrical relationships are established. The swiftness and abandon of the final result are calculated and deliberate. Two *Color Perspectives* of 1922 are other examples of the artist's careful exploration of the physical properties and possibilities of color and shape, which, though flat in themselves, are established in spatial relationships by value and weight.

By the mid-'30s, Villon had arrived at his entirely personal mastery of color, with its remarkably subtle relationship to form and composition, and had abandoned overt cubism and non-objective imagery. Perhaps his style is most simply explained by saying that

it combines an interest in geometric structure and careful analysis of plane relationships with a lyric variety of the fresh, delicate color often associated with impressionism. It is not difficult to define certain basic and often repeated formulas to which Villon resorts—broad areas of pure color as boundaries for his compositions, large diagonal movements which cross the total design, a strong use of linear perspective reaching back into the center, and often a horizontal expansiveness. But these elements are handled with such taste and discretion that they are never perfunctory. The paint quality, too, is distinctive. It gives an initial impression of elegant spareness, but is actually unexpectedly varied in texture and rich in surface.

In the past decade, Villon's work—mostly landscapes—has reached a level of sustained expression which, in a sense, is of classic distinction. The countryside which Villon sees is ordered and humanistic, but in color it has the dynamic freshness of life itself. Color is characteristically fresh green, pink, yellow, and high-pitched blue. An impeccable kind of draftsmanship—clear, logical, and exact—is submerged behind these generous color areas, sustaining and integrating them. Among many fine examples, one thinks particularly of *Potager à la Brunie* (1941). In another group of works, the artist deals with the mechanical aspects of our time—sometimes, as in the imposing *Le Petit Atelier de Mécanique* (1946), expressing the whirling activity of an industrial plant, but more often, as in *Le Grain ne Meurt* (1947), with its threshers and binders, expressing the mechanization of the farm. Villon, unlike some artists who have treated such themes, never becomes a machine himself; he remains cultivated, refined, discreet, and concerned with fastidious choices and distinctions. The race course theme has continued, in such paintings

as the elegant *Chantilly: Promenade des Chevaux* (1950). Finally there is a group of figure studies, largely portraits, of which the *Self-Portrait* (1950) is a singularly luminous example.

### BOSTON

by Patrick Morgan

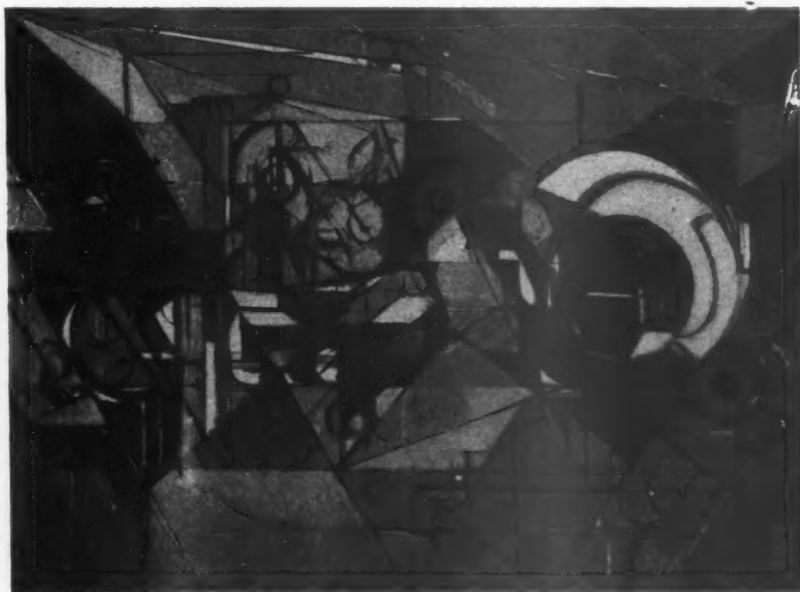
BOSTON: Half in Cambridge (at the Fogg Museum) and half in Boston (at the Institute of Contemporary Art) the work of Orozco hangs. The second half has curiously continued to grow since the initial hanging and, with inclusion of late arrivals and photographic blow-ups, it looks more garnished than it did originally. This exhibition, gathered to travel, burst open in Boston before it was completely ready. It remains here until January 4; then goes on a tour of the country.

A retrospective one-man show can either be a tribute to a personality of stature, or a study of the assembled bulk of an artist's work. A tribute calls for a different reaction than the more detached and more scholarly evaluation. The Boston showing of Orozco leaves doubt as to whether a wreath or a remark is called for; but it has been announced as a memorial exhibition.

I do not think a memorial benefits by being divided up. But handicapped by existing space and further limited by having to hang certain collections together, the Institute obviously ran into difficulties—a plight not only understandable, but also all too apparent. The paintings and graphic work in this show do their best to represent the man so well known for his murals. Of the latter, photographic blow-ups do not seem to recapture any essence.

Orozco could afford to be a natural painter without appearing provincial. (The cultural background of Mexico has deep mixed roots whose conflicts supply broad themes, quaintness, tradition, and drama.) His work is more

VILLON: *Le Petit Atelier de Mécanique*



## COAST-TO-COAST



Orozco: *Fighting Women*

painterly when it does not moralize too much. The sketches are often more dramatic in implication than the insistent finished themes, as, for instance, *Zápatistas*. Social consciousness can get in the way of a painter just as much as any other message—the Pre-Raphaelite painters were constantly stumbling over their poetry—and so, occasionally, the themes of these paintings announce themselves disproportionately. On the other hand, Orozco has what the Pre-Raphaelites lacked: the painterly conception of forms and color that can carry meaning. His paintings are never empty, and when not over-burdened, they have tremendous stature.

The Boston Society of Independent Artists will be holding its 20th Annual Exhibition from January 6 to 25 at The Museum of Fine Arts. The Independent's is strictly a non-jury show. Each exhibitor pays an entrance fee of \$5.00. To some this seems excessive, although the fee not only pays for hanging of the entry, but makes it eligible for purchase by a "sponsoring" museum. The entrance fees make up the kitty, and the sponsoring museums draw their purchase privileges by lot. For the museums, especially the less fortunately endowed, this is advantageous. And often, if a museum already has a representative collection of "big names" it will make adventuresome selections among the comparative unknowns.

The Independent Show is open to an artist "from any part of the country who has cared to avail himself, or herself, of the opportunity," but the cost of shipping and crating makes this show largely, though by no means entirely, of New England origin. There is, of necessity, a size limit generous enough to allow scope, yet rigorous enough to keep the yardage of art within limits. The exhibits are hung alphabetically, in the interests of fair showing. From this show a smaller travelling show is selected.

Needless to say, the exhibition is visually exhausting. Few of the objects look their best, but no pretense is made about the looks of this ensemble. With its obvious advantages and disadvantages, with its lack of pretension, the scope of this monstrous show arouses

an unusual friendly spirit annually among a broad range of people loosely termed "art lovers." The show itself cannot possibly be previewed; besides, its importance is due more to its maintained principles ("reactionary toward no existing institution, but open to all . . .") than to the yearly differences of the work shown.

Two portrait shows will be held this month at Boston galleries: Alfred Jonniaux at the Vose Galleries; Willard Cummings at the Margaret Brown.

To paint a portrait is a special problem. Here, the liberties of interpretation are comparatively curtailed. No one would reject a Braque still-life because the jug had "something wrong about the lip." Either one considers the entire painting out of whack, or one accepts the style as a whole. But in portraiture, the purpose is "to catch a likeness" of the sitter, to commemorate the person. The subject then becomes the object of the painting.

"Official" portraits must learn to dwell in marble halls, and appeal to entire boards of trustees or committees of one sort or another. They must, above all, have dignity. The official portraitist is asked to record deftly and objectively; to be as cool as a kindly Kodak. "Intimate" portraits are something else again. They enter homes and are seen against the bric-a-brac of family life. A sketchier technique, a warmth of personal style is appropriate. Willard Cummings is better equipped for the intimate portrait. Alfred Jonniaux is eminently successful as the official painter.

Jonniaux's recent work includes a number of notables. Of these, the portrait of Godfrey L. Cabot is as successful as any. More dominating is that of Alfred P. Sloan, Jr., now first shown, and destined to hang at the Massachusetts Institute of Technology hereafter. In contrast to the prominent people of various cities and continents is an earlier work, *Les Demoiselles de St. Sulpice*, two humble old maids of no pretension. They strike a wistful note, among the eminent.

Willard Cummings' portraits in oils and in terra cotta are offset by a single still-life. His technique is less deft, more

rugged, and his portraits look more casual in conception. They add up more closely to being pictures, in a sense.

Both shows are strictly loan exhibitions, which means that the portraits have all found homes.

### Earliest American Sculptors

Observing that "native cultures are seldom granted the respect of a dominant encroaching civilization," and that "even after . . . objective study . . . native art and craft productions must still win recognition as esthetic objects," the Akron Art Institute is currently presenting "The American Indian: Sculptor." The exhibition comprises over 70 objects (lent by the Museum of the American Indian—Heye Foundation; the University Museum of Pennsylvania; and the Ohio State Museum) and will remain on view until January 25.

The examples chosen—"fine works of art, important and valuable additions

### MacIver-Pereira Show Opening

Two women—I. Rice Pereira and Loren MacIver—will share honors in a retrospective exhibition opening January 8 at the Whitney Museum in New York. The show, in which each of the artists is represented by about 60 works, will occupy all the available gallery space at the Whitney, and will remain on view there until March 1. Subsequently, a condensed version is scheduled to visit three other museums.

In connection with this retrospective—another in the Whitney series commemorating living American artists—an illustrated catalogue has been prepared by John I. H. Baur, with a bibliography and chronology by Rosalind Irvine. The touring portion of the exhibition will visit Des Moines' Art Center (March 15-April 19); the San Francisco Museum of Art (May 4-June 4), and the Dallas Museum of Fine Arts (June 21-July 12). A review of the exhibition will appear in the January 15 issue of ART DIGEST.

to the expressive art of mankind"—include human and animal figures, masks, totem poles, helmets, hunting and fishing implements, headdresses, pipes and ceremonial objects. These come from all parts of the North American continent, with certain tribes of master craftsmen—the Haida of Queen Charlotte Island and the Tlingit of Alaska—especially well represented.

### Barnes Suit Dismissed

Pending since last February, a suit which aimed to force the Barnes Foundation to open its multi-million-dollar art collection to the public, was recently dismissed by a county court. The suit was filed by Harold G. Wiegand, writer for the Philadelphia Inquirer.

The Barnes Foundation, which has been operating as a tax-free corporation, was established in 1922 in Merion, Pennsylvania, by the late Dr. Albert C. Barnes. Barnes, who was killed in an automobile crash during the summer of 1951, made his fortune in drug man-



## COAST-TO-COAST

ufacturing. He was one of this country's pioneer collectors of French modern art, and during his lifetime he amassed a collection of more than 1,000 paintings and other objects of art—among them a great many major works by Renoir, Cézanne, Matisse and Picasso. Admission to the Foundation, however, has always been by invitation only, and because it operates as a tax-exempt educational institution, Wiegand, in his suit, contended that it should be open to the public.

In dismissing the suit, Judge Harold G. Knight stated that "neither the plaintiff nor the court may set themselves up as judges of the proper method of conducting a course in the fine arts." He also referred to the Foundation's charter governing the by-laws, saying: "They seem to make it clear that the primary aim of the foundation, particularly during the lifetime of Dr. Barnes and his wife, is educational, and any public use of the galleries is purely secondary."

### Famous Americans in Exile

Three prominent American-born artists who voluntarily became exiles from this country during the 19th century will be subjects of an exhibition opening January 4 at the Munson Williams Proctor Institute in Utica, New York. Titled "Expatriates," to be shown until January 25, this exhibition will be comprised of 40 paintings by James Abbott McNeil Whistler (1834-1903), Mary Cassatt (1845-1926) and John Singer Sargent (1856-1925).

Loans to the show—one of the Institute's major ventures of the season—have come almost exclusively from America's biggest museums, among them the Metropolitan, the Corcoran Gallery, the Pennsylvania Academy, the Fogg, the Detroit Institute, and the Art Institute of Chicago.

Cassatt, Whistler and Sargent, though born in America, worked and earned their reputations chiefly in Europe. Of the three, Sargent was the least alienated from his native country during his lifetime. A sophisticate, a cosmopolitan, he studied in the atelier of

CASSATT: *Woman Leaning On Her Right Hand*. At Utica



MATISSE: *Woman with Veil* (left); MAJOLICA TILE, 17TH C. (right). At Denver

Carolus-Duran, fashionable Paris painter. Later, by virtue of his astonishing technical facility, he developed a considerable reputation as a portrait painter of Anglo-American high society. As such, he shuttled back and forth between England and this country, achieving prominence in both.

For Whistler, England became a permanent home. Like many other expatriates of the period, he was initially drawn to Paris, where he studied from 1855 to 1863. Later, however, he settled in London, finding the atmosphere there more congenial to his talents. An articulate protagonist of "art for art's sake," he tried to develop a lyrical, proto-abstract style based on his study of Oriental art, and especially of Japanese prints.

The most confirmed expatriate of the trio, Mary Cassatt, was born in Philadelphia and went to Paris to study in 1868, remaining there for the rest of her life. In Paris, she associated with the impressionists, deriving her style from them—chiefly from Degas. Coupled with her own firm draftsmanship and her feeling for the solidity of form, these impressionist influences are apparent in Cassatt's many drawings of mothers and children. Several of these are in the present show, along with typical studies of women, such as *Woman Leaning on Her Right Hand*, a 1910 oil lent by the Cleveland Museum.

Though she is generally acknowledged as a French—rather than an American—painter, Mary Cassatt exerted considerable influence here by urging her American collector-friends to purchase from her French artist-friends. It was chiefly through her efforts that the distinguished Havemeyer collection, most of which is now in the Metropolitan Museum, was assembled.

### Denver Digs up Roots

Virtually every leading figure and school in the art of this century is represented in "Origins and Trends of Contemporary Art," a major exhibition opening January 11 at the Denver Art Museum. Co-sponsor of the exhibition (which will remain on view until February 15) is the University of Denver.

In addition to 80 examples of 20th-

century painting and sculpture lent by collectors, museums and dealers throughout the country, Denver's big show includes material drawn from its own collections—material in which the origins of present-day styles may be found. In this way the museum hopes "to demonstrate the fact that, contrary to popular belief, the art of our times has not developed in a vacuum with a total rejection of all esthetic values, but is based upon principles and traditions long since established."

Surrealism and fantasy are represented in the exhibition with paintings by Ernst, Miró, Arp and Klee. Cubism at its height may be studied in works by Braque and Picasso. Varieties of expressionism are illustrated in paintings by Rouault, Kokoschka and Beckmann. Léger, Matisse, Vlaminck and Kandinsky are included. A younger generation of Frenchmen is represented by Buffet and Dubuffet. Englishmen Nicholson and Moore and Italians Marini and Muscari are also on hand. Americans in Denver include Graves, Tobey, Davis, De Kooning, Gorky, Pollock, Hofmann, Gottlieb, Baziotes, Stamos, Tomlin, Smith, Lebrun, Shahn, Guston, Bayer, Bloom and Kuniyoshi.

### Pre-Columbians in Palm Beach

Described as "some of the finest masterpieces ever to leave Central and South America," a number of Pre-Columbian art objects will be exhibited at Palm Beach's Society of the Four Arts from January 9 to February 6. In announcing the exhibition, the Society points out that only during the past 50 years has Pre-Columbian art come to be widely appreciated as art. Before that it was thought to be principally of scientific interest.

The objects to be displayed come from leading U. S. collections, both public and private, and from New York dealers Pierre Matisse and Carlebach. Installed according to style, period and place of origin, they include three Mexican jades dating from the first period of large-scale art activity; Peruvian drinking goblets and textiles; a Mexican jadeite yoke believed to have been worn around the belt at ritual dances;



## COAST-TO-COAST

and a stone palma, or portable temple, which was carried at ceremonies, as a flagpole would be carried.

### Real Friends of Art

About 48 paintings by eight artists have been assembled for the third Friends of Modern Art annual, to be held January 13 to February 15 at the Detroit Institute of Fine Arts. Actually an aggregate of small one-man shows, this restrictive annual, over a period of years, has given Detroit a chance to take a fairly extended look at a variety of contemporaries.

The coming show will include eight paintings by Ben Nicholson (first prize winner in this season's Pittsburgh International) and four by young French painter Bernard Buffet. The six others represented are Americans: Jimmy



KRIESBERG: *Night Shepherd*

Ernst, Hans Moller, Hazel Janicki, Randall Morgan, Irving Kriesberg and Kay Sage.

Paintings in the show are lent by New York dealers. Purchases from these annuals—one or more, depending on the funds available and the prices of selections—are made by the sponsoring organization for presentation to the Institute. Last year, three items were selected for purchase.

### COAST-TO-COAST NOTES

**El Paso, Texas:** In the second Annual Sun Carnival Exhibition of paintings of the Southwest, on view at Texas Western College in El Paso to January 12, artists from Texas, New Mexico and Arizona are represented. Jurors Phil Paradise of Pasadena and Kenneth Adams, head of the fine arts school at the University of New Mexico, selected 56 paintings from 260 entries to the show. Top prize of \$250 went to Felisia A. Owen; second, to Dorothea P. Weiss. For a complete list of prizes see page 27.

**Youngstown, Ohio:** The first of a series of shows planned by the Butler Art Institute to celebrate the Ohio Sesqui-centennial—the Fifth Annual Ohio Ceramic Show—is on view at the Institute

through January 25. The show includes 112 ceramic, enamel and pottery items by 51 residents and four former residents of the state. In addition, it presents a group of ceramics by juror Viktor Schreckengost. Three \$100 prizes were awarded to Edward Winter, Charles Lakofsky and Paul Bogatay. For a complete list of prizes see page 27.

**Cleveland, Ohio:** A tentative program for the 41st Annual Meeting of the College Art Association, to be held in Cleveland, Ohio, January 29, 30 and 31, includes a number of lectures, panels and special events, such as a concert by the Cleveland Symphony Orchestra. Art educators, historians, critics and artists will participate in more than 15 panel sessions. Among subjects to be covered: ancient art; graphic arts; 18th- and 19th-century American art; Renaissance and Baroque art; education through art museums; modern art, and group architecture. Further information may be obtained from the organization's business manager, Peter Magill, 625 Madison Avenue, New York, New York.

**Claremont, California:** Pomona College in Claremont, California, from January 4 to 25, will exhibit American art recently shown in Japan at the International Fine Arts Exhibition. Assembled on the invitation of Japan's Mainichi newspapers, the exhibition includes 37 works by 30 American artists. It ranges from *trompe l'oeil* realism to abstract expressionism, with such artists as Louis Bouché, Jackson Pollock, Adolph Gottlieb and Ben Shahn represented.

**Chicago, Illinois:** "Good Design, 1953," an exhibition selected by a committee appointed by New York's Museum of Modern Art, opens on January 8 at the Chicago Merchandise Mart and will remain on view through January. A record number of entries were screened this year—more than 6,000. The committee (comprising Edgar Kaufmann, Jr., D. J. DePree and Russel Wright) selected 275 for exhibition. Kaufmann points out that among 25 pieces of furniture, only a few have black iron frames, "a notable decline in the use of this material in furniture." Further changes: a large number of wooden items, replacing previously popular basketry; and more dining room and kitchen cutlery. The show, along with selections from the June Merchandise Mart, will be brought to the Museum of Modern Art in the fall.

**Bronxville, New York:** A new \$700,000 Student Arts Center was opened recently at Sarah Lawrence College in Bronxville, New York. Designed by Marcel Breuer, the brick building is painted white and gray with touches of red and blue. Accommodations include a 500-seat auditorium, a coffee shop, a living room, dance studios and various workshops.

**Glens Falls, New York:** In an effort to create a museum on wheels for rural schoolyards, the New York State Teachers Association is sponsoring action to start an artmobile service. As projected,

the artmobile would service small communities throughout the state with exhibitions from metropolitan museums, and would be integrated with school programs all over the state. Further information is available from the New York State Art Teachers Association, 21 Harrison Avenue, Glens Falls, New York. The Association would like to enlist the support of the public, and invites letters and suggestions.

**Montclair, New Jersey:** The first circuit showing of prize-winning and other outstanding works from the 17th Ceramic National, held in Syracuse during November, will be on view at the Montclair Art Museum from January 5 to February 1.

**Williamsburg, Virginia:** The 1953 Williamsburg Antiques Forum, to be held January 19 to 26 in Colonial Williamsburg, Virginia, will feature European influences in American craftsmanship. Museum directors, experts in the decorative arts, and other authorities will talk on special subjects including styles in American furnishing, antique collections, and architecture. Among the speakers: Edgar P. Richardson, director of the Detroit Institute of Arts; Esther I. Seaver, director of the Dayton Museum; W. G. Constable, curator of paintings for the Boston Museum; and Sheldon Keck, restorer at the Brooklyn Museum.

**New York, New York:** Membership books of the Collectors of American Art, Inc., were closed in 1952 with 1,040 members. A special reception to open the new season will be held January 4 from 5 to 7 P.M. Lamont Moore, associate director of the Yale Art Gallery, will speak on "The Life Story of a Work of Art." The public is invited to attend.

**Urbana, Illinois:** During the 1953 Festival of Contemporary Arts, to be held this spring at the University of Illinois, 12 new creative art films will be shown. The program will stress unusual uses of motion picture photography in combination with other art forms such as painting, sculpture and architecture. The films, selected by a faculty jury, will receive certificates of award.

**Lynchburg, Virginia:** A new art gallery at Randolph-Macon Woman's College in Lynchburg, Va., was formally opened during December. The gallery was built in cooperation with the National Gallery of Art in Washington, which will have use of the building for storing art treasures in the event of a national emergency. The new gallery provides ample housing for Randolph-Macon's collection of American art which includes works by Hassam, Eakins, Cassatt, Watkins, Twachtman, and 40 works by Arthur B. Davies from the Lizzie P. Bliss collection.

**Ithaca, New York:** a large Victorian mansion—the Andrew D. White house—will be converted into a museum to house Cornell University's fine arts and historical collections. It is expected that alterations will be completed by the autumn of 1953.

## NEW YORK

### Renaissance Altarpiece

An altarpiece by Andrea del Castagno, a triptych in tempera executed in 1444 for the Convent del Paradiso near Florence, is being shown at Duveen Brothers until January 10. In its original state, this altarpiece comprised three panels over a five-panel predella. Now broken up, with only the triptych remaining, the altar consists of a center panel on which the Madonna is shown, flanked by angels; a left panel which shows St. Briggitta, founder of the order which commissioned the work; and a right panel representing St. Michael.

Because of the brevity of Castagno's life, he produced little and so his works are seldom seen. (The most familiar, probably, is the *Crucifixion* in London's National Gallery.) He flourished at a time when Florentine artists were concentrating on the scientific problems of perspective, anatomy and technique. Traces of these researches are evident in this triptych—in its majestic spatial design as well as in its presentation of the figures. Yet Castagno's work reveals him as less deliberately scientific than most of his contemporaries and suggests that he relied on some innate talent, a natural gift.

In this altarpiece one sees sculptural forms—the Florentine ideal—in the careful modeling of hands, in the folds

DEL CASTAGNO: St. Michael



of draperies. There is, too, a certain austerity conspicuous in all Castagno's paintings, for while each figure is intensely realistic, each preserves a rigid aloofness, as though it were a being of another world.

Color, here, is cool rather than brilliant—except that St. Michael's tunic, below a golden cuirass, is a flashing green. Benozzo Gozzoli comes to mind as one notes the fantasy of Castagno's conception—a medieval conception, really: the saint thrusting at the Evil One to protect the human beings he holds in the scale. In this figure, as well as in the others of the altarpiece, attitude is admirably seized—here, St. Michael's dashing bravura; elsewhere, the self-effacement of St. Briggitta or the Madonna's mystical absorption.

—MARGARET BREUNING.

### Picasso: One Decade

The work Picasso produced between 1930 and 1940 is divisible into three or four stylistic and thematic groups. The '30s were years of experiment. Statements and restatements led to monumental summations—*Girl before a Mirror* and *Guernica*, for example—which left the artist free to move on to something else. From January 5 to February 7, at Perls Gallery, 20 of Picasso's paintings and drawings of this decade will be shown. The selection includes a number of works not previously shown in this country, and is grouped around four large (51-by-38-inch) oils.

Earliest inclusion is a 1930 classical drawing—an illustration for Ovid's "Metamorphosis." Between 1932 and 1933 Picasso flirted with surrealism, and souvenirs of the flirtation include sketch-paintings in oil and watercolor. Through 1935 Picasso's art was serenely hedonic. The classicism of the '20s was still with him, but it was merging with expressionist elements. Picasso's taste in women was changing too, and up at his country place in Boisgeloup he painted a series of flamboyantly voluptuous types—grand-daughters of Ingres' harem inmates—outlining their massive charms with flowing black lines.

After 1935, as the horrors of war approached, Picasso's exuberance disappeared. His art became savage, slashing, at times convulsive. Much of it anticipates or derives from *Guernica*. Several striking examples document the period: an oil sketch for *Guernica*; a drawing, *Three Nudes*, with its figures tangled in cob-webs of black lines; a famous oil, *Man with an All-Day-Sucker*—a wicker-work man of a frightfulness only Picasso can achieve. The decade closes with the experiments in simultaneity—the "horse-faced" ladies whose features are as out of joint as the times.—JAMES FITZSIMMONS.

### "Nuclear Mystic"

Affirming his newest position as a "Nuclear Mystic," Salvador Dali, through this month, is showing his recent paintings at Carstairs Gallery. Dali's religious symbolism, so pronounced in his last exhibition, is emphasized in all this work. There are traces in it, too, of his former Freudian prepossessions.



DALI: *Assumpta Corpuscularia Lapislazulina*

Dali's nuclear mysticism is summed up in the enormous canvas, *Assumpta Corpuscularia Lapislazulina*, which represents the Virgin ascending through bursting atoms to integration as a spiritual entity. The disintegration of matter by the atomic bomb is here reversed, as the physical body is transformed into spirit. Almost multitudinously detailed, this painting is nevertheless contained within a geometrical composition of light and color planes. At its center, one sees a domed church interior in which Christ appears upon the cross above the altar. This unusual conception of the crucifixion, derived from a drawing by St. John of the Cross, represents Christ suspended on powerful arms, the overhead view revealing only the back of the head. Past this figure, a succession of shattered atoms stream up through the painting.

Along with this large canvas, the show includes *Gala Placida* and various interpretations of the Virgin theme—all depicting bursting atoms that resemble bubbles, clustering about face and form.

The drawings and watercolors in this show deserve a chapter of their own. Distinctively handled, they form a brilliant array of imaginative themes. One notes especially the floating delicacy of *Trophée des Papillons* and the placid charm of the landscape *Personnages sur la plage à Port Lligat*.

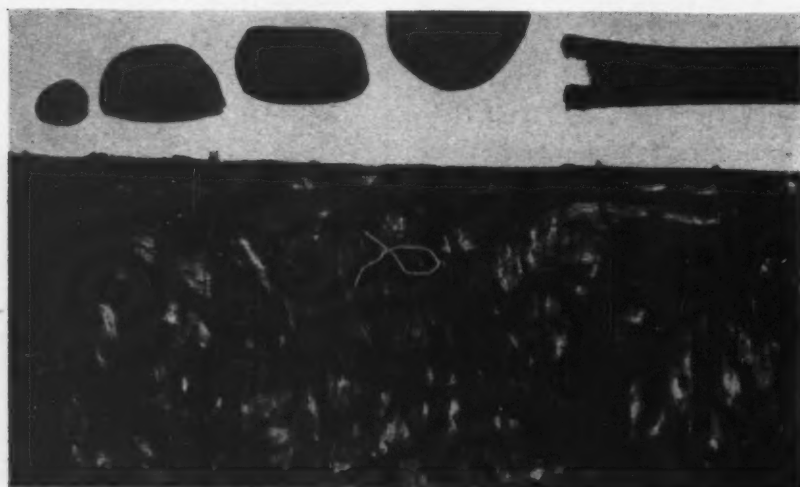
—MARGARET BREUNING.

### Major Tibetan Show

In conjunction with the publication of Antoinette K. Gordon's lucid, splendidly illustrated study, "Tibetan Religious Art," a number of figures, ceremonial objects and paintings from some of this country's finest Tibetan collections have been placed on exhibit in the Low Memorial Library at Columbia University. The exhibition (spon-



## NEW YORK



GOTTLIEB: *Nadir*

sored jointly by the Bush Collection of Religion and Culture and by Columbia's libraries, press, and department of fine arts and archaeology) will remain on view until January 12.

Tibetan art is religious and traditional; that is to say, it is made under the supervision of the clergy by artists and craftsmen who follow codes of design and iconography which have prevailed in Tibet for centuries. Artistic individualism, such as we have had in the West since the Renaissance, has not yet appeared in that country. But the culture of Tibet is a "total" culture (or was until quite recently) integrated in all its parts, and the Tibetan artist is as free to be inspired as his medieval European counterpart was. Judging by the work in this exhibition, his inspiration and his craftsmanship are of an equally high order.

While some of the art here comes from the American Museum of Natural History (whose Tibetan collections are reputed to be the largest in the West), most of it has been lent by Antoinette Gordon and Elena Eleska. Ceremonial objects on exhibit include bowls, libation cups, amulet cases, prayer wheels, an incense burner, a dagger, ritual bell and scepters in the shape of the *dor-je*, or thunderbolt. There is a magnificent crystal and filigree plaque with a crystal figure of Buddha set in a field of semi-precious stones. And in brass, silver, bronze, wood and ivory there are figures of the gods and sages who comprise the lamaist pantheon.

Visitors unfamiliar with Tibetan art of this caliber may be surprised by the remarkable grace and freedom from ornamentation of much of the sculpture. Especially notable are the representations of Maitreya, the future Buddha; Manjusri, God of Wisdom and Patron of Astrologers; Tsong-Kha-Fa, the Reformer; and Padmapani, Bearer of the Lotus.

The exhibition also includes a number of related items—ivory and gold lacquered figures from Siam; Sung and T'ang dynasty stone heads; a ceramic glazed Ming dynasty Buddha of exceptional simplicity and delicacy; and a kakemono of Bodhidharma, attributed to

the 16th-century artist, Soami. This last is a splendid example of the stenographic brushdrawing characteristic of Zen art. There are several Tibetan religious paintings or *t'hang-kas*, too—single figures and mandalas; and specimens of calligraphy—a letter from the Dalai Lama to Mrs. Gordon, and block printed canonical books.

—JAMES FITZSIMMONS.

### Gottlieb on Land and Sea

An ominous calm pervades Adolph Gottlieb's new paintings—"imaginary land-and-seascapes" he calls them. Compositions of enigmatic simplicity—painted in pure bright colors, blacks and whites—they will be shown at Kootz Gallery from January 5 to 25.

There is a horizon line in each painting. Underpainting is used to tie sky, foreground and shapes together, and to keep them on the surface of the canvas. The earliest, *Flotsam at Noon*, with its foreground of hieratic, ornamental black lines over tawny, scumbled colors is closest to Gottlieb's last work. From here on, means are greatly simplified. Paint is applied more directly, thinly, and in broader, flatter areas.

The foreground of *Movement, East and West* is a broad band of red; the upper two-thirds of the canvas, the sky, is white. Moving from the left edge of the canvas toward the right are three irregular circles, black and green, followed by a green bar—like bloated Morse code. In *Sea and Tide*, a black circle is flanked by a red circle and a large horizontal red oval which seem to converge on it. The foreground here—the "beach," or is it the sea?—is littered with strangely phosphorescent white lines. With these simple means, considerable tension is set up in space.

In *Nadir* the vast foreground is a battlefield of twisting, looping black on lighter black brushstrokes. Blobs of black and red in the narrow white sky above seem to advance out of the horizon, becoming larger as they draw near and rise out of the picture. It is a desolate scene and a similar sense of desolation pervades *Eclipse* with its alternating black and white portholes, four in a row on a flesh-ocher ground.

This is a new and promising direction for Gottlieb. It stems from his own work of course, but in spirit it is also related to some of the late Arthur Dove's desert paintings.

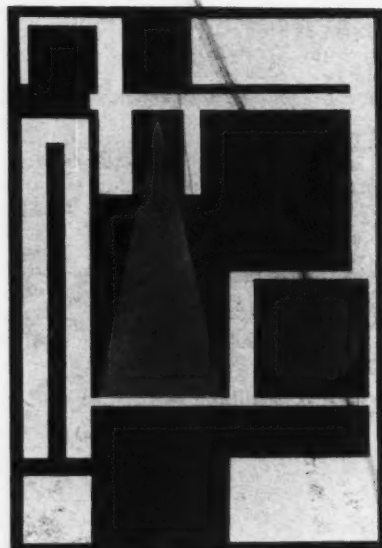
—JAMES FITZSIMMONS.

### Precisionist from Paris

Herbin is a veteran painter of the School of Paris. He painted like a fauve in 1906; like a cubist in 1914; like Léger and the early Miró a little later. Only since 1945 has he found something convincing and original and it is with this recent work that he makes his New York debut at the Janis Gallery (to January 17).

Herbin's immaculately painted non-objective compositions have the boldness and precision of designs on playing cards. They have some of the hieratic quality of playing cards too—and of geometric alchemical charts.

All of Herbin's paintings are constructed on a vertical-horizontal axis



HERBIN: *Bien*

and executed with stencil-like precision. His formal alphabet consists of rectangles of de Stijl to which he has added the circle, semi-circle and triangle.

The paintings may be divided into three groups. In the remarkably handsome *Life No. 2* the background is an irregular checkerboard of squares and oblongs painted white, chrome green and deep blue. On each square a large flat geometric shape is painted in a powerfully contrasting color.

In *Wine*, composition is relatively open and airy. Graduated orange and ochre circles rise like bubbles in a single column up the center of the picture; the background is white; precise black arabesques hold things in place.

A third direction appears in *Friday No. 2* where black-on-white shapes suggest stylized machines.

Some of Herbin's paintings are too symmetrical. (One feels he settled for an easy arrangement and filled up empty spaces with left-over circles and triangles.) But he is growing steadily and has a voice of his own.

—JAMES FITZSIMMONS.



## FIFTY-SEVENTH STREET IN REVIEW

**AFRICAN MASTERPIECES:** Many of the leading tribal and regional styles are to be seen at their best in this exhibition of African art. Comprising 75 pieces in all, the collection (valued at approximately \$40,000) includes masks, ancestral figures, wands, grave markers, fetishes, drums, hunting horns and tabourets—prime examples dating from as early as the 16th century.

From the treasure of the late king of the Dahomeys comes a silver elephant, probably the only one of its kind. From the Bambara and Dogon tribes of the Sudan come stylized antelopes and human figures. Many of the most sophisticated, intricately engraved horns and masks are from the Cameroons. And from the Benin Kingdom come bronzes—heads and plaques—made by the "lost wax" method.

It is a most impressive show which should interest artists and specialists alike. (Carlebach, to Feb. 1.)—J. F.

**DRAWINGS BY PAINTERS AND SCULPTORS:** Of the many modes of drawing, pure delineation is most neglected by contemporary artists. In this exhibition of almost 80 drawings, less than a dozen artists rely entirely on spontaneous line.

Paul Klee, of course, is the master. Klee, who felt line to be the quintessence of movement and suggestion, is represented with several ink drawings dating from 1922 to 1940, each of them demonstrating his theory of the "active" line—the line which "walks for a walk's sake." Another artist concerned with linear problems, Juan Gris, is represented with austere, reposeful studies. In *Glass and Vase*, Gris analyzes two simple forms with the loving precision of a Quattrocento draftsman.

The sketch, the private notation, is not predominant here. But there are a few working sketches by sculptor Jacques Lipchitz—elegant volume drawings with swift outlines and deeply undercut shadows—

NEAL: *Black Filigree*



ows—which appear to be private and yet are effectively finished works.

That the 20th century has not entirely forgotten the art of portraiture is evident in a group of sketches: a traditional rendering by Kokoschka in which soft shading brings out a child's features; a self-portrait by Lovis Corinth, done in the flickering shadows and lights of impressionism; and a head by Henri Matisse in which positive outlines delineate the character of the model. Other notable drawings in the show are by Chagall, Modigliani, Beckmann, Masson and De La Fresnaye. (Valentin, to Jan. 10.)—D. A.

**AUBUSSON TAPESTRIES:** The decorative possibilities inherent in abstract design are illustrated in this show which has just closed in New York and which will be shown at the Arts Club in Chicago during February. (Subsequently it will tour the country under the auspices of the American Federation of Arts.)

Artists who are represented in this show—among them, Kandinsky, Deyrolle, Le Corbusier, Magnelli, Pillet, Tauber-Arp and Dewasne—have based their tapestry designs on their own paintings. And in most cases their achievements have an assertive effectiveness that is consonant with mural decoration. If Arp's *Ombre et Fruit*—dark amorphous forms on a paler background—lacks such appeal, it is an exception in this group.

Léger has abandoned his usual forms to present a flowing linear pattern of arcs and outspreading rays—all in resonant hues. An outstanding piece, Herbin's *Ville* is a continuous design of circles and upright and inverted cones, a pattern of glowing color. Vasarely's tapestry is also marked by brilliant color and contrasting forms. And the function of a wall hanging is admirably appreciated in Mortenson's tapestry, carried out in an engaging gamut of hues—pinks, salmon and red—with its sharply defined planes cut by an impinging, linear pattern. (Janis.)—M. B.

**REGINALD NEAL:** Neal works in lacquers brushed like impasto oil, in black line and shape against a white background, with occasional color notes. His designs—airy, eccentric webs of black—achieve an illusion of space through drawing and coordination of color. Imaginative non-objective paintings with titles such as *Climbing Forms* and *Black Filigree*, they are executed with a sure touch.

Neal, now head of the U. of Mississippi's art department, was trained at Yale, Iowa, and the U. of Chicago. He has organized and contributed to mid-western exhibitions for 15 years. (Salpeter, Jan. 2-17.)—C. R.

**PETER LANYON, WILLIAM GEAR, JAMES HULL:** Although these three British painters are interested in widely differing esthetic problems, they have this in common: they know their métier.

Peter Lanyon's work relates to our own abstract expressionism, though it is more restrained, more reflective. On his panels he balances large forms—usually of low-valued greens, blues and



MASK OF THE M'PONGWE. At Carlebach

grays—in cartouche-like formats. The results suggest atmospheric landscapes: heather and gorse, rain-and-fog drenched earth, cultivated hillocks and deep lakes.

William Gear prefers high-keyed color and more defined abstract forms. Against a network of weaving, branch-like shapes glossed over with flickering reds and yellows—Gear's own formula for suggesting landscape—he poses large, abstract geometric shapes. Though his color is more emphatic than Lanyon's, Gear uses gray half-tones which give his work a sober undertone.

James Hull takes off from the Kandinsky-Klee axis in his non-objective temperas and oils, compositions of circles and angles. But a distinctive fluidity and tenderness is apparent here. The youngest of the trio, Hull nonetheless reveals mastery of both formal and theoretical painting problems. (Passedoit, to Jan. 31.)—D. A.

**ISCHIA GROUP:** Drawings and watercolors of Ischia by five youngish residents of this old and beautiful island-town make up a Christmas exhibition of considerable charm.

The stars of the group are Cremonini (who shows fine schematic drawings of angular rocks and equally angular bathers) and Carlyle Brown. The latter is effectively represented with an hallucinatory still-life and an impression of the white-block houses and dark hills of Ischia.

Margherita Russo shows panoramic views done in grey wash and black line in a style vaguely cubist, vaguely suggestive of cartoons for mosaic or terrazzo. Eduardo Bargheer, an older artist, shows fresh, pale watercolors, semi-abstract and reminiscent of the work Klee and Macke did in North Africa. Both artists are ex-Germans.

Enrico d'Assia, superficially at least, is more of a realist. His watercolors are

## FIFTY-SEVENTH STREET IN REVIEW

fragile, picturesque, faintly rococo. It is with the blue light and the old buildings of Ischia that he is most concerned. (Viviano, to Jan. 10.)—J. F.

**PERLE FINE:** In titling one of her recent paintings *Yellow Ambit*, Perle Fine provides the key to her year's work. An ambit is a space surrounding, a circuit—and in this show Miss Fine is concerned chiefly with an almost metaphysical problem of circumscribed space.

These paintings are built centrifugally: a central void moves out to a defined edge. The void expands slowly, and far, so that by the time the eye reaches the edge, it has had a number of sensible and kinesthetic reactions. Sometimes one's sensation is that of traversing a desert to the edge of a sparkling mirage, sometimes that of being encompassed by an endless landscape, such as the Chinese paint, a landscape without beginning or end, yet marked off in rhythmic stops.

Miss Fine's carefully related high-keyed colors and smoky grays establish mood. On the darker side, there is the effective series titled *Prescience*, suggesting just that. Its large void areas are juxtaposed with small forms, predatory things. A sense of mystery, of organic life eternally regenerating, of deep recesses and subliminal human experience emerges from these paintings. (Parsons, to Jan. 3.)—D. A.

**MICHEL PATRIX, ROBERT WOGENSCKY:** This exhibition traces the rapid development of two youngish French painters during the past three years. Patrix is already known to Americans—he formerly exhibited at Paul Rosenberg's. Wogenscky is making his New York debut.

Patrix' favored subject is the still-life. In his earlier paintings he is in-



PATRIX: *Still-Life With Mounted Bird*

terested in a formal analysis of objects; everything is faceted and segmented. But his new style is post-cubist realism—not unlike Derain's, but more romantic—with faintly surreal overtones. And his color—dark glowing browns and royal purples combined with blue-whites and deep ochers—is much richer now.

In Wogenscky's early all-green landscapes, forms are treated as rhythmically brushed, overlapping arcs. As this style became a decorative formula, Wogenscky abandoned it. In *Trees* his color is warm and shimmering. Most recently, he has moved toward the fauves and has deepened his palette. His new paintings of fishermen and their boats are architecturally laid out; forms are no longer arabesque and stylized; interlocking lights and darks move dramatically across the canvas. (Galerie Moderne, to Jan. 31.)—J. F.

**CHARLES SCHUCKER:** Still preoccupied with the same theme—man in the face of macrocosmic forces—Schucker, in his most recent work, makes "the great unknown" more overwhelming than ever. Using sand to build surface textures, he represents swirling voids—mottled like the walls of old caves—in which tiny human figures dangle helplessly. Volcanic reds, lunar greys and stark whites are used in marbleized patterns to create such paintings as *The Fiery Trail* or *Solitude Has Seven Skins*. Schucker comes dangerously close to sentimentalism. His minuscule figures swinging through infinity, or balancing on ladders leading to nowhere, are too literally presented to carry the full impact of his imposing theme. (Macbeth, to Jan. 31.)—D. A.

**DORIS CAESAR:** Varied in size and subject, these bronze sculptures nevertheless, express a consistent personal view. If there is any stylistic departure in this artist's newest work, it lies in greater reticence. An exaggerated nodular surface emphasized the intense emotion of the artist's earlier work—war-time themes—but with no less compassionate an approach, these recent pieces are uniformly textured. Principally sculptures of women, these attenuated figures have flowing contours in which a delicate equilibrium is preserved. However exiguous their forms are, they exist "in the round."

One of the notable pieces in the show, *Mother and Child*, marks the artist's increased emotional restraint. It is a concrete symbol both of the physical dependence of a child and of a mother's fervent devotion. Another memorable piece, *Crucifix*, avoids none of the details of physical agony yet envelops the suffering figure in an aura of sacrificial consecration that is like a veil of reverent tenderness. (Weyhe, to Jan. 20.)—M. B.

**VASILIEFF:** Like the characters in a Russian novel—a cheerful Russian novel—Vasilieff's subjects move among the bric-a-brac of their upper-middle-class lives, slightly detached and slightly amused. Disarming simplicity of draftsmanship and a range of sun-drenched color give these paintings an almost primitive cast. Yet, hidden beneath this painter's benign humor is a sophisticated and penetrating sense of irony.

Along with a number of Vasilieff's pleasing still-lives and room interiors, this show includes two nude studies which, in spirit, recall Boucher. Vasilieff's incomparable portraits of ladies with pot-hats and long gloves, with

tilted chins and comically sober miens, further mark him as a sophisticate. (Heller, Jan. 5-24.)—D. A.

**FREDERIC TAUBES:** Taubes—painter, teacher, and author—in a show of nearly 40 recent paintings and drawings,



TAUBES: *Interior*

inclines toward surrealist clichés. In larger paintings, such as *Burning Bush* and *The Old Tree*, he utilizes the perspective of Dali and Tanguy, and superimposes abstract nonsense on his designs. Other canvases, based on myth or on the Old Testament (*Fall of Icarus* and *Jacob Wrestling with the Angel*) lack the excitement of their literary themes.

The drawings shown are better—they are direct and sure in execution—and so are Taubes' straight-forward paintings of figures. (A.A.A., to Jan. 3.)—C. R.

**RHYS CAPARN:** In her recent sculptures, Rhys Caparn, second prize winner in the Metropolitan Museum's American Sculpture 1951 show, continues to investigate essential animal forms. Using dense, a composition stone which can be molded or chipped, she isolates the most characteristic contours of her subjects—the elastic curve of a cat's back or the hulking girth of a bear. Volume and line work together in these sculptures. For example, in *Birds Walking*, an S-curve relates two forms—one, a subtly rounded concavity; the other, a solid form. Miss Caparn often suggests universal natural analogies, as in *Two Terrestrial Birds*, which seem rooted to the earth like plants. (Heller, to Jan. 3.)—D. A.

**ERIC ISENBURGER:** For his seventh exhibition at Knoedler's, Isenburger has assembled a group of semi-abstract impressions of Guatemala done in oil and pastel. This is a very different Guatemala from that known to the tourist. Isenburger went up-country where he seems to have found a somber region of Indian villages and plantations—somber, ancient and rather ghostly, a land of perpetual shadow.

This is highly informed, technically accomplished painting. Isenburger has been in America for a number of years,



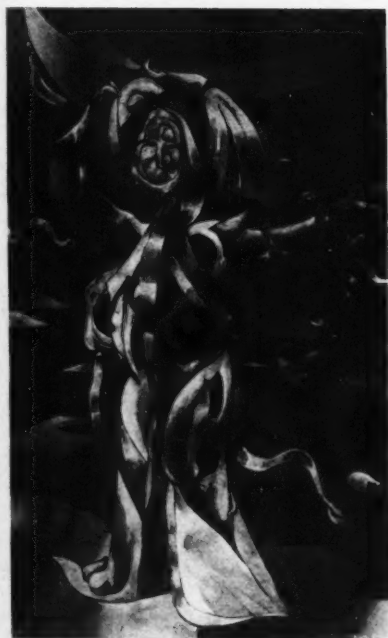
## FIFTY-SEVENTH STREET IN REVIEW

but he grew up in Europe, and the School of Paris, from Vuillard to Braque, stands discreetly behind each canvas. In all of his paintings natural forms become flat patches of greyed color straggling, overlapping and interweaving across the canvas. Glazes are used extensively—dark films obscuring darker ghost images beneath.

The pastels and oils complement each other. Subjects are the same in both. One series is based on the trees of Guatemala—the banana, hibiscus, tulip, orange and palm. Another series is on crabs—stealthy and rather monstrous in the dark. But the pastels are crisper, more abstract; shapes are more precisely segmented and color is stronger. Nothing pastel about the pastels, in fact, and they would make excellent color woodcuts. (Knoedler, January 5-24.)—J. F.

**KURT SELIGMANN:** Completely divergent from Seligmann's earlier paintings (elaborately whorling curvilinear patterns in brilliant hues), these new canvases, with two exceptions, are carried out in delicate hues. Their backgrounds of impinging planes suggest latent movement—not rhythmic, but contrapuntal. Living in the country, the artist has found fresh inspiration in seasonal changes and garden aspects, and recording these inspirations he has transformed the visual world, discovering new and unsuspected values in it.

The characters in these fantasies are fat, curvaceous forms with accordion-pleated bodies—caterpillars resembling the famous one in Alice's Wonderland. They are shown *In the Garden*, twining



SELIGMANN: *Morgain*

about stems and stalks, voraciously searching for leaves and petals which are detailed in pale color in the background. In his previous style, however, Seligmann represents *Morgain*, the evil witch, reputedly the sister of Arthur

of the Round Table. She is constructed of ribbons that writhe and swirl; her face is a repellent metallic mask.

It is a tribute to Seligmann's creative imagination that the two contrasting esthetic conceptions in this exhibition are equally powerful. (Durlacher, to Jan. 11.)—M. B.

**ALEXANDER DOBKIN:** Paintings of Spain, New York subways, and children (along with a number of lithographs) represent four years' work by this mature and highly skilled realist. Typical of the Spanish series, *Poverty Against the Gates of Eternal Values*, a large oil with a gold-leaf background, represents today's poor in contrast to baroque elegance.

In his subway series Dobkin utilizes deep perspective to catch the rush of *Underground Forest* and *To All Trains*. These canvases are bright in color and accurate in proportion. Some small portraits, however, are developed in subtle tonalities that are appropriate to their wistful subjects. (A.C.A., to Jan. 17.)—C. R.

**ROBERT ANGELOCH:** Winner of the League's Edward G. McDowell Traveling Scholarship in 1951, Angeloch exhibits work produced in Europe on that award. These 32 oils and caseins demonstrate a careful, controlled use of both mediums.

Angeloch selects patterns from nature and treats them realistically, though he assembles them on an abstract framework. Color is generally confined to the upper ranges, achieving a quality of bright light that is customarily associated with Italian subjects. (Art Students League, Jan. 3-24.)—C. R.

**MARVIN CHERNEY:** Poignant portraits of wide-eyed children and warmly atmospheric interiors make up this exhibition by a young instructor at the Brooklyn Museum School. Cherny paints in rich impastos over warm, earthen ground tones. His children are keenly observed and sympathetically painted. (A.F.I., Jan. 7-31.)—D. A.

**EQUITY GROUP:** A painting or sculpture by each of 144 members of the New York chapter of Artists Equity comprises this large and varied group show. A second section, representing other artists, will be shown later this month. While this group represents a cross-section of the organization, it clearly indicates a trend. The oil section is overwhelmingly abstract; the sculpture is predominately realistic.

Janet Marren's piled-up bright color, Sophie Herrmann's futurist composition, Lily Jurin's broken-glass patterns, Shari Frisch's child's-world design, Harry Mathes' dark triangles, and Henry Botkin's patchwork might be cited as outstanding abstractions. Less abstract in form but notable for their emotional impact are Mark Baum's fragment of antiquity, *Homecoming*; Emily Frank's impasto *Oriental Landscape*; Howard Kuh's carnival *Make Believe*; Ruth Reeves' tile-like *Goats*; Jo Anne Schneider's fantastic *Puppets*,

and Eugenia Zundel's brooding cityscape. Good realist work is contributed by Robert Trotter, Philip Pollack, Emma MacRae, Miriam Broudy and George Beline.

As a whole, the sculpture is less interesting, though Irma Rothstein's



DOBKIN: *Going Home from School*

*Dawn* and Bertram Reibel's *Fragment*, among others, reveal accomplished modeling. (Riverside Museum, to Jan. 11.)—C. R.

**CHARLES SELIGER:** The nature of subaqueous depths, of incipient plant growth, of subliminal earth masses, is explored in these oils, watercolors and drawings. The substance of many of Seliger's forms is enhanced by minuscule line, by delicate tracery. Sometimes, as in *Milkweed Pods*, he creates tenuous forms. But there is an assertive clarity in *Stalks*, its closely packed green verticals standing out starkly from a white background. Elsewhere, in his intense preoccupation with the cryptic privacy of the insect and vegetable world, Seliger paints the leafy hair of a predatory spider, the pale beauty of *Carnivorous Plants*, or the heaving movement of *Earth Strata*. (Willard, Jan. 6-31.)—M. B.

**ROLLIN CRAMPTON:** In his recent paintings Crampton, long a resident of Woodstock, offers the ultimate in refinement. All of his canvases are evenly and monochromatically brushed in very muted grays. Only the merest suggestions of forms emerge in areas of slightly different value—suggestions sometimes heightened by very frail line.

These untitled paintings are completely non-objective, but implicit in them are concepts related to philosophy or to man's contemplation of the universe. While they carry negation of subject and form to the ultimate, they have the quality of lyric poetry. And like the famous candle that burns at both ends, they give a lovely light. (Peridot, Jan. 5-31.)—C. R.

**BEAUFORD DELANEY:** Delaney, maintaining a consistent viewpoint in his painting for many years, has achieved

[Continued on page 21]



## BOOKS

### A Psychiatrist on Art

*"Psychoanalytic Exploration in Art,"* by Ernst Kris. New York: International Universities Press, Inc., 1952. 358 pp., 79 illustrations. Bibliography. Index. \$7.50.

This is a very rich book. It contains a wealth of historical and literary data, the psychoanalytic implications of which are discussed in a brilliant, challenging and highly artistic way—discussed as only Kris can discuss them. (Ernst Kris, Ph.D., psychoanalyst and representative of the ego-psychology school, teaches at New York's Institute of Psychoanalysis and at Yale University, where he is engaged in research on the problems of children.)

The book is a collection of articles prepared by Kris (three of them with co-authors) and published during the past 20 years for the avowed purpose of considering: (1) ego psychology's potentialities in psychoanalysis and the application of new insights into problems pertaining to works of art and to creativity which had previously been studied by the humanities; and (2) the contribution of art and the creative processes to psychoanalysis. It is stated that the book is not a psychoanalytic study of art because it is still too early for such a study.

Kris has left his original articles unchanged. His introductory chapter, however, has been brought up to date in terms of his own psychoanalytic concepts and also in terms of contributions from other sources. Elsewhere, the only change has been the addition of references to recent literature—references that are often merely brief footnotes. It seems to the reviewer that this is one of the features that makes the book difficult to read and to appreciate at its full value.

A footnote at the beginning of each chapter to orient the reader—giving him the date of the paper's publication and acquainting him with Kris' reasons for writing it—would have been helpful. This data, of course, is included, but is located at the back of the book.

While considerable clinical material is offered here in case histories, discussion is never carried as far as today's clinical knowledge would permit—which leaves one with the impression that answers to certain problems are unknown. In effect this puts the book's date sometime between 1932, when the first paper in it was published, and 1952, when the book itself was published.

The papers, however, cover a great variety of interesting subjects pertinent to the general theme. The introductory chapter deals with "Approaches to Art." (This is the chapter that has been rewritten and that most completely presents Kris' point of view on ego psychology and its implications in art creations and creativity.) A second introductory chapter is on "The Image of the Artist" and is evolved from the traditional conception of the artist as he appears in ancient biographies.

The second part of the book covers the art of the insane in biographies or clinical case studies and in reproductions of the work of a psychotic

artist of the middle ages, a psychotic sculptor of the 18th century, and a 20th-century psychotic architect observed by Kris in Vienna. The last subject is also used in discussing the "creative spell" as it occurs in some schizophrenics, whether or not they were artists before they became psychotic. Here Kris draws heavily on Prinzhorn. Kris concludes that the psychotic artist differs from the normal in that his art products are not means of communication and therefore they are not art. According to Kris, the function of art is a specific kind of communication from the one to the many. And he maintains that the psychotic artist aims to transform the external world or to deal in sorcery.

The third part of the book deals with entirely different topics: the comic, caricature, and laughter as means of expression. In this section Kris quotes extensively from Freud's "Wit and Its Relation to the Unconscious" (1905) and the paper on "Humor" (1928).

Ego psychology, when it is brought in, often seems not to be an integral part of Kris' thesis. Artistic productions, for example, are compared to the primary process (the tendency which leads to condensation and displacement—the language of the id) in dreams or wit as interpreted by Freud. Caricature is defined as a play with the magic power of the image, intended to degrade a person towards whom hostility is felt. Laughter, fun and play are looked upon as defenses against anxiety, aggression and violence.

The fourth part deals with problems of literary criticism in papers on "Aesthetic Ambiguity" in which art creations are looked upon as relaxation or regression, and here the primary process is again brought in for discussion.

The fifth part deals with the psychology of the creative process in papers on "Inspiration" and "The Preconscious Mental Processes." These are largely psychoanalytic discussions.

—LAURETTA BENDER, M.D.\*

### More on Paul Klee

*"Paul Klee" by Carola Giedion-Welcker.* New York: Viking Press, 1952. 156 pp. 164 illustrations, 13 color plates. Bibliography. \$7.50.

The number of books about Paul Klee continues to grow; if there are no omissions in the bibliography this is the 30th (the 20th since his death in 1940). Certainly it is one of the most handsome books on Klee available in English.

To dispose of fault finding, it seems a pity that it should be necessary, even in a book as lavishly illustrated as this one, to make so many references in the text to works not reproduced. Undoubtedly this cannot be helped, but it might have been useful, since the book has a bibliography, if footnotes had been provided to tell the enquiring reader in which other works on the artist the pic-

tures mentioned can be seen in reproduction. This would be particularly valuable in the case of Klee since every English-speaking critic has his own translation of Klee's titles, titles which are often difficult or at least ambiguous in German.

In the present volume, many of the gravure plates, printed in Italy, suffer from a tendency to blackness (as is so often the case with the process) so that it is frequently difficult to guess at the graduation of tone or color in the original work. On the other hand, so many of the illustrations—of works in Swiss collections and in the Berne Klee-Stiftung—are newly reproduced that we should be glad to see them in much worse reproduction. Gradually, it would seem, Klee's whole oeuvre will be available in reproduction somewhere or other.

So far as the text is concerned, it must be said that Dr. Carola Giedion-Welcker has given us what is perhaps the best all-round account of Klee and his work that has yet appeared. Despite her own friendship with the artist, his wife and son, she has been able to trace and to integrate Klee's development as a man and an artist in such a way that her personal information serves, not as a source of gossip, but as an illumination of his works. Too many writers on Klee have tended to think or treat of him as an artist who grew in solitude and made his strange and moving world from some strange interior landscape with figures. Dr. Giedion-Welcker makes it clear that everything that came to Klee's mill was grist for his art. Her reproduction of similar works by predecessors and contemporaries—for example, Aubrey Beardsley's illustration for Poe's "Black Cat," alongside Klee's *Menacing Head*—enables us to see how he chose eclectically among the works of other artists the piece here or there that was sympathetic to his own very individual talent. In addition, by reference to Klee's diaries, we see how he also drew riches from the world around him and wove them into his visions.

This is not the place (nor are we sufficiently removed from him) to attempt to judge Klee's stature as an artist in comparison with his contemporaries. However, without fear of contradiction, it can be said that Klee has found appreciation among many people who would shy away, like startled horses, from any other "modern" artist. Klee's pictorial world is, perhaps, the world of which we all have a glimmering, a world lying behind a veil we cannot penetrate for lack of illumination.

This may not be the "definitive" work on Paul Klee, but lucidly and sympathetically it casts a great deal of new light upon his work. Moreover, it does not force upon Klee's works interpretations which can exist only in the mind of the critic. For this reason alone, the importance of Dr. Giedion-Welcker's study cannot be exaggerated.

—RUTHVEN TODD\*

\*Ruthven Todd, British poet, novelist, editor and critic, is the author of "Tracks in the Snow," a study of British art and science in the 18th and 19th century. His book reviews appeared previously in ART DIGEST.

\*Dr. Laurretta Bender, professor of clinical psychiatry at New York University's Bellevue Medical Center, has written numerous articles on art and pathology, and is the author and editor of "Child Psychiatric Techniques" (Charles C. Thomas, 1952), a compilation of papers based on research of the past 15 years.

## 57th Street in Review

[Continued from page 19]

a genuinely individual style. Without modeling he fills in areas bounded by black outline with a thick impasto of arbitrary color. He thus attains strongly patterned configurations in sharply contrasted colors.

In *McSorley's*, Delaney's vivid color is suggestive of the South. But the panoramic *Washington Square*, softer in color, catches the carefree atmosphere of the park. Other subjects include city streets, Maine countryside, or Negro church rehearsals. (RoKo, to Jan. 22.)—C. R.

### LAYNOR, PEARLSTEIN AND ZUKOR:

Harold Laynor's tasteful oils of woodland life are naturalistic in design and clear in color. In *Swamp* and *Beach Plums and Shells* he effectively superimposes colored line patterns of leaves and other flora on dark backgrounds.

Philip Pearlstein's paintings—abstractions based on ideas such as *Mechanical Aggression* and *War Monument*—tend to lack organization and bold contrast.

Murray Zukor shows six sculptures in bronze or stone. He achieves considerable scale and power, particularly in *Goliath* and *Give Us This Day*. In contrast to the textured bronze and robust modeling of these pieces, the carved plaque *Golden Age* is a smoothly polished low relief of stylized design. (Creative, to Jan. 12.)—C. R.

**JOHN ANDERSON:** Moholy-Nagy would have approved of Anderson's synthesis of texture, color and space determinants. This artist knows the language of non-objective painting well, but his syntax is frequently disturbing. For example, he balances one canvas occultly, grouping defined forms in a narrow margin on the right, and covering the rest of the picture area with nebulous, almost marbled textures. Although startling, the painting does not give a unified impression. In other cases, flat areas are set like cutouts on amorphous grounds, and here Bauhaus space principles are used. (The manual written by Moholy-Nagy for students lists 40 kinds of space.)

For this reviewer, the most satisfying work is a warmly glowing yellow canvas on which Anderson places cross-like red shapes at various intervals away from the picture plane. (Hacker, to Jan. 16.)—D. A.

**ARTISTS' GALLERY GROUP:** A cross section of the gallery group is offered with two paintings each by a dozen regulars. Sarah Berman and Mary Heisig work in rather naive realism, but most of the others here incline toward abstraction. Most developed style is that of Louis Donato, whose still-lives are tasteful in color and design, well-developed spatially. There are also creditable paintings by Selma Bluestein, Holand Detre, Sakari Suzuki, and Aristodemos Kaldis. (Artists, to Jan. 6.)—C. R.

**GARB, ZUCKER, AND ELORDUY:** Solomon Garb, in possibly the smallest sculpture on record, weaves fantasies in strips of colored plastic from one to three inches high. While they have titles such as *Beau Brummel* and *Dowager*, these sculptures are completely abstract, tenuous forms in red and

white, mounted in small shadow boxes.

Morris Zucker's paintings of beach and rocks are strongly developed in form and rather bright in color. Leonor Elorduy paints patterned abstractions retaining very little subject in designs that are sensitive and controlled in color. (Creative, to Jan. 12.)—C. R.

**H. OLIVER ALBRIGHT:** A posthumous exhibition of gouaches by this California artist reveals his deep responses to the natural scene. Most of his delicate renditions of forests, bouquets, meadows and still-lives are painted in the soft colors of Bonnard. Some, painted on silver paper, recall Persian miniatures in their all-over patterns and jewel-like color. Throughout his work, Albright conveys his great love and sensibility. (Schaefer, to Jan. 3.)—D. A.

**FOUR COLLECTORS:** Four collectors—lawyer Melber Chambers, psychologist Sam Morford, radioman Fisher-Northrop, and newspaperman James Nixon—are represented here by some of their accessions of the past three years. While their tastes are varied, all four incline toward semi-abstraction.

Prints by Constant, Peterdi, Racz, and Avery (distributed by Collectors of American Art) are included among the 50-odd works shown. Most of the paintings—the Stamos and Delaney are exceptions—are by such gallery regulars as Philip Pieck, Martha Visser't Hooft, Florence Kawa, George Peter, Lawrence Campbell, and Harold Baumbach.

This exhibition should encourage the modest collector, for the majority of these works were bought on the gallery's budget plan. (Contemporary Arts, to Jan. 9.)—C. R.

**GOLDIE LIPSON:** Oils and watercolors of Mexico, the Southwest, and of Mt. Vernon (where she teaches) comprise this show of Miss Lipson's work of the past four years. Realistic in approach, this work is strongly spatial and often imaginative. The flavor of the Mexican paintings—*Indian Home* is one of her best—contrasts sharply with that of the more illustrative local scenes. (Barzansky, to Jan. 12.)—C. R.

**FRANK GOVAN:** In his New York debut show, Frank Govan, Carnegie Research Grant winner from Kansas, shows watercolors, drawings and paintings inspired by his native state.

By far the most effective work in the show are several watercolors—some depicting slender trees spaced at rhythmic intervals, some describing the sprawling horizontal vistas of Kansas. Govan understands the value of occult balance, and he frequently moves his active line to one side leaving free white space on the other as ballast. When he comes to a less transigent medium such as oil, however, he tightens up and loses the fluid feeling of landscape. His color here seems uncertain, and is often diluted with a too-liberal use of white. (Serigraph Main, Jan. 6-19.)—D. A.

**LUDWIG BEMELMANS:** It is difficult to appraise critically watercolors that have as many beguilements as Bemelmans'; yet for all their gay bravura (apparently so facile and spontaneous) they are the work of a sound painter. Each flashing paper is a summary of



## PORTRAIT SPECIALISTS

Grand Central Art Galleries, Inc.

15 Vanderbilt Ave.

New York City

JANUARY 7-31 FIRST SHOWING MARVIN

**afi** **CHERNEY** Gallery 50 E. 34 ST.

New Paintings

ETHEL

**MAGAFAN**

January 12-30

**GANSO** GALLERY 125 EAST 57 ST.

**Yela Brichta**

sculptures . paintings . drawings

JAN. 7-21

**FEIGL GALLERY**

401 Madison Ave., N. Y. C.

ALEXANDER

Thru Jan. 17

**DOBKIN**

New Paintings

**ACA GALLERY . 63 E. 57**

**HALSEY**

WILLIAM

paintings . january 5-24

**BERTHA SCHAEFER . 32 E 57 . N. Y.**

**21** ST ANNIVERSARY GROUP EXHIBITION **MIDTOWN GALLERIES**

A. D. GRUSKIN, Dir.

17 EAST 57 ST., N. Y.



## A NEW YEAR CHALLENGE

The SPIRIT OF YOUTH Print-Documents is the supreme achievement in art. Here is a challenge to all other artists and publishers to equal the importance and significance of SPIRIT OF YOUTH.

The wholesale price of the new, memorable, exciting SPIRIT OF YOUTH Print-Documents is \$10 each. The signed, first-edition SPIRIT OF YOUTH Print-Documents are limited to 2000, and will be sold only while they last. You may have the expensive but dynamic SPIRIT OF YOUTH Print-Documents by sending your request and \$10 to SPIRIT OF YOUTH CENTER, 3118 North Cicero Avenue, Chicago 41, Ill.

N. Y. Debut Exhibition thru Jan. 19

## FRANK GOVAN

paintings • drawings • watercolors

MAIN GALLERY of the National Serigraph Society, 38 W. 57

## MODERN FRENCH MASTERS

thru January

## VAN DIEMEN-LILIENFELD

GALLERIES • 21 East 57 St., N. Y. C.

## m o l l e r

gouaches

January 5-31

grace borgenicht gallery • 65 e. 57 st.

First Showing in New York

## REGINALD NEAL

thru Jan. 17

HARRY SALTETER GALLERY  
42 East 57 St. New York

ANN

Paintings

## LOURIA

January 12-30

CONTEMPORARY ARTS, INC. 106 E. 57 ST., N. Y.

## KOOTZ

GALLERY

600 MADISON

(bet. 57th & 58th Sts.)

REVIEW  
OF 1952

## JULIUS LOWY, inc.

PERIOD FRAMES  
RESTORING

52 East 57th Street, New York

The CONTEMPORARIES PRESENT

## EMIL WEDDIGE

Color Lithographs

Jan. 5-25

959 MADISON AVENUE AT 75 STREET

22

## 57th Street in Review

[Continued from page 21]

subject, conveying essentials only. Though his figures often hover precariously near the burlesque, Bemelmans' characterizations are penetrating. Gesture, posture, even the way the clothes are worn all seem to proceed from an inner compulsion of nature.

In this recent show many of the scenes recalled the gay, carefree world that no longer exists. Among the delightful papers, one found compellingly beautiful landscapes, among them *Beaulieu, France*; a description of the dark cavern of a Moroccan street, its narrow pathway congested with exotic figures and animals; and *St. Sebastian Harbor*, a gleaming bowl of turquoise blue sea hemmed by pink sands. (Ferargil.)

—M. B.

**MARC CARTER:** Simple flower-pieces painted alternately in vibrant and delicately pastel colors make up this show of tempera paintings. Carter works in a straightforward fashion, affectionately recording cheerful interiors, full-blown flowers, brightly colored vegetables and elongated wine bottles. His paint is applied in heavy textures which give these temperas the character of oils. (Wellons, to Jan. 10.)—D. A.

**JEAN CALOGERO:** Italian-born Calogero, who has exhibited extensively in Paris, makes his American debut with 30 canvases of surprising verve. For the most part, he paints wistful, doll-like children in flower-bedecked Parisian interiors. Their heads are evenly brushed in smooth tonalities, and the surrounding props, including flowered hats and elaborate costumes, are brushed in thick impasto of sparkling color. In choice of subject and in execution, this painting is designed for popular appeal. Clowns and carnival dancers are included. (A.A.A., to Jan. 3.)—C. R.

**JACK BLOOM:** Bloom's 20 abstractions of still-life and cityscape are composed of rather flat, patterned shapes that nevertheless retain a fidelity to nature. On the whole, Bloom's paintings are uneven; some incline toward heaviness of execution. *Northern Cove* and *Bull Fight*, however, are appealing in design and color, and rely less on subject. (Creative, to Jan. 12.)—C. R.

**AARON BERKMAN:** In an exhibition of 30-odd watercolors, gouaches and oils, Berkman reports on a sojourn in the country. Loosely realistic, his watercolor landscapes are conceived in flowing washes of bright color. Detail is subordinated to the impression—very successfully in small sketches such as *Three Children, Tennessee*. The oils—still-lives—are similar in effect but more deliberate in execution. (Kaufman, Y.M. & Y.W.H.A., to Jan. 2.)—C. R.

**WILLIAM HALSEY:** Having discovered "texture," Halsey concentrates on integrating string, mesh and netting in abstract gouaches and oils. Though competently handled, these paintings frequently strike one as labored and groping. Recognizable textures arbitrarily introduced, heavy overlays of color and form, seem to weigh down these compositions. However, when Hal-

sey is good, he is very good. Several gouache abstractions here reflect his complete understanding of compositional principles. (Schaefer, to Jan. 24.)

—D. A.

**KOTTLER GROUP:** Paintings by 10 young artists, half of them abstractionists, comprise this exhibition. In Bettina Brendel's nocturnal fantasy, *Green Moon*, interweaving vertical strips of grey, black and brown drift across a light ground like tree trunks rising in the air. Miss Brendel's ideas are personal and imaginative, but her color is rather decorative at this stage—it lacks the feeling of "rightness," of inevitability.

Gerson Lieber is more accomplished but less original. From *Portrait to Reclining Nude* he moves along the Soutine-De Kooning axis. In *Romeo Tabuena's* memory of the Philippines, grass huts on gossamer stilts and caribou as fragile as the "daddy long legs" float on a smoky mist. Others who appear to advantage are Miguel Devèze and Leonard Brenner. (Kottler, Jan. 5-17.)

—J. F.

**WALTER SELIGMAN:** Although deeply impressed by nature on a grand scale (as it appears in the Northwest), by majestic mountains with waterways cutting through tremendous cliffs, by the dense mazes of virgin forest, Seligman makes a pictorial rather than a merely descriptive record of these phenomena. He seizes the atmosphere of place convincingly—the coldness of snow-capped mountains, the stirring of freshness above hidden streams, the alternate warmth and coolness of hills under declining sunlight. (Ferargil.)

—M. B.

**VILLAGE ART CENTER ANNUAL:** This gallery's eighth sculpture and drawing annual is a lively show of nearly 100 items, plus prizewinning photographs by Marilyn Miller and Milo. Range is from realism to the abstract, and from amateur to high professional level. While most of the works shown are small, the show is one of the Center's best to date.

Otto Hitzberger's carved plaque *Discussion*, a line drawing of gesturing politicians incised in wood, and Anne Heilmann's sensitively modeled *Portrait* are among the best sculpture entries. Other commendable work, in addition to the prizewinning pieces, is contributed by Marie Manning and Morris Sachs.

The drawings shown incline to realism, with studio nudes and cityscapes predominating. Maria Swarthout's fine-line suburban *Trees* brood in evening light, and Mary Hofsoos' *Houses at Midnight* is a strongly colorful piece accented with blacks. For a list of prize-winners see page 27. (Village Art Center, to Jan. 9.)—C. R.

**HELEN PROTAS:** Miss Protas' paintings are executed in the manner of children's drawings; she paints in line rather than mass. *Irate Husband*, for instance, is an outlined pumpkin-head in bright orange, and *The Alcoholic*, simply a series of swirls. She is impartial in treatment of subject, however: *Self-Portrait* is a caricatured imp. (Creative, to Jan. 12.)—C. R.

The Art Digest



# committee on art education

sponsored by the museum of modern art

a national professional organization for teachers and students  
representing all levels of education

## Conference on Current Issues: "Accent on Creative Groups"

by Robert Iglehart\*

We Americans are a highly organized people: even such alleged individualists as our artists and art teachers have learned to work together toward their objectives. The art educator, however, in his effort to make art education more meaningful, faces many issues and problems which need careful consideration. Each of us must work out the answers in terms of our own abilities and our particular teaching situation. And because teaching is itself a form of art, the teacher's solutions should be just as personal as those of the artist. But the larger issues exist for every teacher, and they provide the context for his work. Over the years these issues change or are rephrased as a result of new concepts of the child, new demands made by society upon the schools, new insights into the learning process, and new teaching techniques.

A concept which has assumed increasing importance for art education, as well as for other aspects of community activity, is that of the creative group. A great deal is known about organizing group work for the performance of routine tasks; the modern factory is a model of such organization. But the assembly-line task is a partial task, and the problems of men are whole problems. The assembly-line worker is neither involved in the planning of the product nor responsible for its total quality, yet democratic citizenship demands of him both the ability to plan and the acceptance of responsibility.

We know that a school or a classroom can be easily organized for the performance of routine tasks. The early public schools (and a good many later ones) were modeled quite consciously on the factory, their aim being the mass-production of the mass-citizen. Yet, as Ruskin said, we can manufacture everything but men. The traditional school failed both because it did not sufficiently concern itself with the individual, and because it did little to foster habits essential to group living.

We do not know all we need to know about the complicated problems of group work toward creative goals. The school art program must aim at individual development, but it should also provide opportunities for cooperative activity. How can this be done? How can we prevent the loss of student identity in group work? What is the role of the teacher in such a classroom? How shall group work be evaluated? Teachers of art, and educational theorists generally, have felt that art is peculiarly suited to the group process, but we are by no means agreed upon the issues involved here.

Within the framework of this group concept several major areas emerge which demand the attention of every thoughtful art educator:

### Visual Learning and Invention

Perception plays a creative role. Can we educate for more sensitive perception rather than to "train the eye"? Can art teachers learn from artists how to help students see and plan in a fresh and original manner? Does the experience of creative visual perception effect our approach to other types of experience? And perhaps the oldest problem in art: how can we overcome the cliché?

### Contests and Competitions

Every art teacher is familiar with the difficulties caused by the well-meaning community organization or national agency which decides to help art education (and its own advertising program) by having a competition. Such activity not only absorbs too much time in a program already too limited, but involves serious educational issues. How do contests affect the majority who do not "win"? How do they effect those who do? Doesn't modern educational theory (and recent thought in sociology and anthropology) reject competition as an *educative* force?

### Psychology, Psychiatry, and Art Education

No teaching field has been untouched by the extension of our knowledge of the mind and of mind-body relationships. Teachers of art have welcomed these findings, but have been faced by many questions concerning their proper use. To what extent can or should the art teacher employ psychological techniques? Are they likely to be useful in the hands of non-specialists? How much attention should the classroom teacher devote to therapy as such? Is he in danger of neglecting his own values by becoming engrossed in the problems of another field? Science does not deal with the quality of art—and isn't this our real concern?

### Television and Art Education

The advent of visual broadcasting provides a revolutionary technique for art education. But few of us are satisfied either with what is now put on the air by commercial interests, or with what the profession has been able to do in program preparation. We can, of course, join with others in the effort to see that education has its fair share of broadcast time, but artists and art teachers must themselves assume the chief responsibility for planning adequate programs. What can be attempted in a brief program? How can it be made visually attractive? What sort of materials and processes can be effectively presented? And how can we avoid the evils of the "how to do it" approach, and stimulate really creative activity?

### The Crafts in General Education

The growing interest in crafts on the part of the lay adult and in schools throughout the country is apparent to anyone associated with art education.

In fact, the enthusiasm for the crafts is so prevalent that one can hardly pass a counter in a five-and-ten, in the toy department of a store, or in art stores without seeing a variety of books or art sets inviting the amateur to pursue a craft.

Unfortunately, most of these books or art sets abuse rather than use this newly found creative desire. What, then, will happen to it? It needs better orientation and direction than it now gets from either laissez-faire schools and amateur classes or from commercial companies. And sound direction can only come from educators of integrity. All of them must use their influence and effort to promote creative teaching methods and to thwart or discourage charlatans and profiteers. Many organizations already have concerned themselves with this problem and every teacher of conscience should give them his earnest support.

### Exhibition Planning

Superficially, it would seem that the preparation of an exhibition is a simple matter of good arrangement. The thoughtful teacher, however, knows that an exhibition is not merely a display of materials, but an educational tool. For example: What shall be shown? The "best" work? All the work? A sampling? What, in each case, will the effect be on students not represented? There are questions of procedure: How can the group gain from the experience of planning? How can a limited budget be stretched? What sorts of material will serve best? What can be done in a school with minimum space and facilities? How can we use the exhibition to reach parents and the community?

We are accustomed to think of art as a step-child in the school, and yet the art teacher has perhaps more effective means of presenting his case than are available to any of his colleagues. Visual materials not only enliven his teaching and his classroom, but can lend color and life to the entire school and to the community. Few of us believe that, as a profession, we have taken full advantage of this. Our exhibitions have not always been planned so as to make our teaching objectives clear.

The 11th Annual Conference of the Committee on Art Education, to be held at the Museum of Modern Art from March 19 through 22, 1953, will be of special interest to art educators because it will consider these and other problems of vital importance to art education. The theme "Accent on Creative Groups" refers both to the topics for discussion and to the fact that each topic will be dealt with intensively by a working group during two or three days of meetings. The conference will thus be more than a series of brief "inspirational" sessions; it will aim at thorough analysis of problems and even at the production of professionally useful materials.

\*Robert Iglehart, council member of the Committee on Art Education, is director of Art Education at New York University.

GOLDIE

Recent Paintings

# LIPSON

To January 12

**barzansky galleries**

 664 madison ave., bet. 60th-61st sts.  
 also at White Plains County Center Jan. 21-Feb. 8

**JACOB HIRSCH**

ANTIQUITIES &amp; NUMISMATICS, Inc.

30 West 54 Street, New York

**Works of Art:**

EGYPTIAN—GREEK—ROMAN

ORIENTAL

MEDIAEVAL—RENAISSANCE

PAINTINGS

DRAWINGS—PRINTS

# BARRETT

January 5 - 23

**SCULPTURE CENTER**

167 E. 69 St., N.Y.C. 2-5, 7-10, exc. Sat. Eve., Sun.

**Schultheis Galleries**

ESTABLISHED 1888

**PAINTINGS**

16 MAIDEN LANE, NEW YORK

Paintings, Lithographs, Drawings

**J U N E**

# WAYNE

Santa Barbara Museum of Art, California

January 20 - February 8

**EARL STENDAHL**

Ancient American Art

Modern French Paintings

7055 HILLSIDE AVE., LOS ANGELES 28

# HERBIN

**SIDNEY JANIS 15 EAST 57**
**ROBERT ANGELOCH**

(Winner of McDowell Scholarship 1951)

January 3 - 23

**ART STUDENTS LEAGUE**

215 West 57th Street New York City

*Three British Painters*
**PETER LANYON**
**WILLIAM GEAR**
**JAMES HULL**
**PASSEDOIT Thru Jan. 121 E. 57**

## A VERMONT VIEW

In Stowe, Vermont, skiing is the winter pastime, and in winter the Stowe countryside resembles Alaska during the Gold Rush. But Stowe is also the site of one of this country's most unique modern churches—the Catholic Chapel of the Blessed Sacrament, familiarly known as "The Ski Chapel." This chapel is a memorial to Brother Dutton who, in a sense of penitence and service, devoted 40 years of his life to caring for the lepers on Molokai with Father Damien. Standing on the ground of the old Dutton farm, nestled among hills and mountains that rise on all sides, the memorial chapel appears to be part of the Vermont landscape. And yet, even a first glance reveals anything but the usual country church architecture.

The Blessed Sacrament is a unique and appropriate memorial to Brother Dutton's simple and devout service. It demonstrates that a rural church does not have to be drab, barn-like or sentimentally adorned. It proves that a singularly beautiful church can be erected—with a limited budget—if there is intelligent cooperation between an architect and a decorating artist. In this particular instance, the rapport existed between Whittier and Goodrich, architects of Burlington, Vermont, and André Girard, internationally known artist who was once a pupil of Rouault.

Basically, the chapel's design simplifies and combines the lines and forms of the old meeting house and a chalet. It incorporates the overhanging roof and bell tower of a country church. Such elements are characteristically rural. Primitive and sophisticated taste, harmoniously combined, are applied to both the exterior and interior of the structure. It is built of unpainted wood.

Directly on the wood, on the two long walls and over the entrance, Girard has painted the story of Brother Dutton—a story beginning with his arrival on Molokai and ending with his death among the lepers. Executed on the outside walls, these panel murals in black are boldly and rhythmically designed. The church front is severely plain—with modern glass panels on either side of its large, central door; with a mural above the door portraying

Brother Dutton and Father Damien, and with a chaste flagstone terrace leading up to it.

The results of the architects' and designer's ingenuity, the chapel's interior is severe, dramatic and reverent. The flagstone surface of the exterior terrace extends into the church, continuing along the same level up to the sanctuary, the floor of which is raised. In the middle of the sanctuary, there is the altar—an altar formed of two upright blocks of beautifully grained black marble, across which rests another black marble slab. Centered on this horizontal slab, there is the ciborium—looking as it must have looked in the early days of the church. Gracefully formed candelabra of wrought iron stand at either end of the altar. The hanging sanctuary lamp is also of wrought iron—an echoing note. Above the altar, an artfully patterned canopy of wood is supported on four wooden posts which rest on the second tier of the marble steps to the altar. And behind the altar hangs an extensive canvas—Girard's flamelike conception of the Trinity. This uncommon arrangement, contrasting the bare boards of the walls with beautiful stone, this arresting use of space, and this design create an environment of strange and abiding reverence.

Finally, there are the windows—plain glass windows rather than stained glass. On each of the long, side walls, 18 windows are placed high up, like clerestory fenestration. On these windows Girard has painted, in primary colors and with dramatic force, great events in the Life of Christ.

Like the windows, the whole "Ski Chapel" glows with a spirit, with a devotion freely expressed through art rather than through what has always been traditional and convenient. Thought and careful execution were required to build this chapel. It stands now as a proof of how much can be done with limited means when talent, knowledge and sensibility are applied.

—EDWIN CLARK.\*

\*Edwin Clark, a free-lance writer, has done book reviews for The New York Times.

CATHOLIC CHAPEL OF THE BLESSED SACRAMENT, STOWE, VERMONT



The Art Digest



## AUCTIONS



GOthic CARVED WOOD STATUE OF THE VIRGIN, SCHOOL OF RHEIMS, 13TH CENTURY. To be sold at Parke-Bernet, January 15.

### Chiefly French Moderns

A broad selection of modern art comes to the block at Parke-Bernet Galleries on January 7 at 8 P.M., when paintings, drawings, prints and sculpture from the A. E. Gallatin, the Fribourg, and other collections will be sold.

Predominantly French, the group, which is currently on display, includes a bronze portrait of Alphonse Legros by Rodin; Monet's *Mme. Monet dans son Jardin*; Signac's *La Seine—Quai St. Bernard*, and Boudin's *Le Coup de Vent au Havre*. The Monet, a portrait of the artist's wife with another young woman, was painted around 1875, has been exhibited publicly only once, and will be mentioned in the forthcoming Monet catalogue being published by the artist's son, Michel Monet. The Signac, painted about 1886, was exhibited that year at the Salon des Independents in Paris. Signed and dated '64, the Boudin has been exhibited at the Petit Palais.

Of the more recent French painters, Vlaminck is represented in the sale with three paintings including *Village en Hiver*, a large canvas depicting a wintry view of a *route nationale*. Utrillo and Chagall are represented with four paintings each.

Distinctive American paintings will also be offered for sale during the session. Among these is Winslow Homer's

January 1, 1953

*Woman Driving Geese*, an oil landscape inscribed and presented by the artist to Dr. Boyntown of West Townsend, Massachusetts, in 1881-82. Formerly in the Chrysler Collection, Thomas Eakins' *The Timer*, dated 1899, will also be sold, as will Georgia O'Keeffe's *Petunia*, a 1925 canvas which at one time was in the Stieglitz Collection.

### From Egypt to Renaissance Europe

A diverse selection of Egyptian, Greek, Gothic and Renaissance art from the estate of the late Alice D. Laughlin and from other owners will be auctioned at Parke-Bernet on January 15 at 1:45 P.M. Exhibition will commence January 10.

Notable among the Egyptian items to be sold are a 19th dynasty black granite statuette carved with a cartouche of Ramses II; several bronzes; limestone reliefs, and a number of carved wooden figures. A parian marble statuette dated between the first and second century B. C. is one of the features of a group of Graeco-Roman offerings. A selection of early Christian, Coptic and Byzantine art includes two Byzantine gold and cloisonné enamel plaques, 11th or 12th century pieces which were formerly in the Botkine Collection in St. Petersburg.

Many Gothic and Renaissance articles will also be sold during the session—Italian, French and Spanish furniture, several paintings of the period (including an early 16th-century portrait by Bonifazio Veronese); some tapestries, among them a Gothic *millefleurs* weave dated about 1525, and a number of ecclesiastical vestments.

### Auction Calendar

January 7, 8 P.M. Parke-Bernet Galleries. Modern paintings & drawings from various collectors including the late A. E. Gallatin. Notable items include Monet's *Mme. Monet dans son Jardin*; Vlaminck's *Village Street*; Renoir's *Maisons à Cagnes*, *Femme à Tunique Grèco & Paysage*; & works by Toulouse-Lautrec, Chirico, Segonzac & Pomer. Exhibition current.

January 8, 1:45 P.M. Parke-Bernet Galleries. English 18th-century porcelains from the Marion Bayard Benson collection & others. Includes dessert services of the Chelsea-Derby & Coalport factories; Oriental Lowestoft platters & dishes, & a small group of early *tôle* ware. Exhibition current.

January 9 & 10, 1:45 P.M. Parke-Bernet Galleries. English furniture & decorative objects from various owners. Includes 18th-century bookcases, pedestal dining table, dining room chairs, oriental rugs & occasional pieces. Also, a group of early American & Georgian silver. Exhibition current.

January 13, 1:45 & 8 P.M. January 14, 1:45 P.M. Parke-Bernet Galleries. Modern French illustrated books from the collection of Harriman Douglas. Includes books illustrated by Bonnard, Braque, Chagall, Degas, Derain, Dufy, Ernst, Forain, Gris, LaFresnaye, Maillol, Manet, Matisse, Miro, Modigliani, Pascin, Picasso, Rodin, Rouault, Toulouse-Lautrec & others. Also a manuscript book of poems by Paul Eluard, illustrated in watercolor by Picasso. Exhibition from Jan. 8.

January 14, 8 P.M. Parke-Bernet Galleries. Modern French prints & drawings from part 2 of the Douglas Harriman collection. Includes examples by Bonnard, Miro, Picasso, Renoir, Rouault & others. Exhibition from Jan. 8.

January 15, 1:45 P.M. Parke-Bernet Galleries. Egyptian, Gothic & Renaissance art from the estate of the late Alice D. Laughlin & others. Egyptian art includes bronzes, sculptured stone of the 19th dynasty & limestone reliefs. Early Christian, Coptic & Byzantine selections include ivories, bronze oil lamps, gold & cloisonné plaques. Among Renaissance items: a portrait by Bonifazio Veronese. Exhibition from Jan. 10.

January 16 & 17, 1:45 P.M. Parke-Bernet Galleries. French furniture & decorations from the estate of the late Harry Croft, & other owners. Includes furniture from the Régence & Louis 15th period to the Empire. Exhibition from Jan. 10.

## PARKE-BERNET GALLERIES, Inc

980 MADISON AVE.

NEW YORK 21

### Public Auction Sales

JANUARY 15 AT 1:45

ANTIQUITIES AND  
GOthic AND  
RENAISSANCE ART

EGYPTIAN DYNASTIC ART  
GREEK, ETRUSCAN AND  
ROMAN BRONZES AND  
MARBLE SCULPTURES  
ATTIC TERRA COTTA VASES  
EARLY CHRISTIAN, COPTIC  
AND BYZANTINE ART  
NEAR EASTERN  
BRONZE VESSELS  
GOthic & RENAISSANCE  
FURNITURE • PAINTINGS  
VELVETS • EMBROIDERIES

*A Rare Gothic  
Millefleurs Tapestry*

LAUGHLIN ESTATE  
AND OTHER OWNERS

*Illustrated Catalogue 50¢*

ON VIEW FROM JAN. 10

*Part II of the Collection of  
HARRIMAN DOUGLAS*

MODERN FRENCH  
ILLUSTRATED BOOKS

JAN. 13 AT 1:45 AND 8  
JAN. 14 AT 1:45 P.M.

*Illustrated Catalogue \$1.00*

MODERN FRENCH  
PRINTS AND DRAWINGS

JANUARY 14 AT 8 P.M.

*Illustrated Catalogue 50¢*

ON VIEW FROM JAN. 8

Galleries Closed  
Sundays and Mondays



# PLAZA ART GALLERIES

INC.  
9 EAST 59th STREET  
NEW YORK • ZONE 22

## ANTIQUÉ, ART & BOOK AUCTIONS

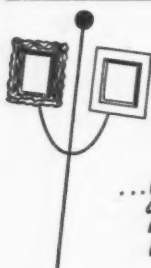
IN THE MOST CENTRALLY LO-  
CATED SECTION OF NEW YORK

IF YOU CONTEMPLATE  
AN AUCTION OR IF YOU  
DESIRE VALUATION

write us for terms and details. We  
maintain a department exclusively  
for appraisals and inventories. In-  
quiries respectfully solicited.

### AUCTIONEERS:

Messrs. W. H. O'Reilly, E. P. O'Reilly



## FINE FRAMES

...conventional or modern.  
Find your work to us, or  
write for our free catalog.

*Athens Lumber Co., Inc. Athens, Ga.*

## Headquarters GENUINE DRY PIGMENTS FOR ARTISTS COLORS

CORAL BLUE	CADMIUM YELLOW
CORAL GREEN	CADMIUM RED
CORAL VIOLET	ULTRAMARINE
CERULEAN BLUE	VERMILION
GENUINE AUREOLINE	UMBERS
EMERALD GREEN	SIENNAS
EMERALD GREENS	OXIDES

— Founded 1854 —

FEZANDIE & SPERRLE, INC.  
205 Fulton Street New York City

Available at All Good Art Shops  
CANSON

## "MI-TEINTES"

The Remarkable Colored Paper For  
TEMPERA — CASEIN — PASTEL

THE MORILLA CO., New York 10, N. Y.

## Modern Surveys de Stijl

[Continued from page 7]

living in such an interior would be like living, not through the looking-glass, but inside a Mondrian. A model of the house van Doesburg and van Eesteren designed for Léonce Rosenberg in 1922; a restaurant façade by J. J. P. Oud; van Doesburg's color constructions—designs in gouache for private houses, including his own at Meudon; a photomural of Frederick Kiesler's spectacular *City in Space* (described by Barr as "a suspended framework constructed on a tension system without foundations or walls and without a static axis")—these are among the notable architectural exhibits.

If some of these houses are clichés today (there are countless variants along the southern California coast); if Rietveld's chairs, tables and chest of drawers resemble tinker-toys and seem modernistic rather than modern, it is because these achievements, so radical in the '20s, have been greatly refined, in fact made obsolete, by more recent developments. But the basic elements, the principles formulated by these pioneers, are still followed today by leading architects, layout artists, typographers and furniture designers.

The paintings in the exhibition are arranged chronologically and illustrate the emergence of three directions or subdivisions in de Stijl. The grid or girder-like linear composition is exemplified by a 1924 Domela and by two Mondrians—one painted in 1921 (lent by Mr. and Mrs. John L. Senior, Jr.) and the other in 1922 (lent by the Municipal Museum of Amsterdam).

A second direction is found in Bart van der Leek's compositions: small squares, bands and short black lines floating on white fields in more or less geometric formations. (A similar approach is expressed in Mondrian's early and quite lovely pastel-colored compositions and in the splendid 1918 van Doesburg from the J. Meijer collection in Amsterdam.)

Van Doesburg's powerful 1924 *Contre Composition*, with its large planes of color sweeping diagonally across the canvas, represents the third direction.

Of the early de Stijl triumvirate, only the Belgian Vantongerloo is still alive, and unfortunately he is most meagerly represented in this exhibition.

That de Stijl is a continuing force is announced on the wall of a small adjacent gallery devoted to the work of contemporary American artists and designers. But the point is hardly pressed. There are a fabric design by André Girard, book jackets by Lionni and Begg, photographs of handsome interiors designed by Eames and Florence Knoll and also of George Nelson's celebrated storage wall. And there is one small, fine painting by Fritz Glarner. Assuredly Glarner is the outstanding exponent of post-Mondrian painting in America, but there are others producing good work too: Loew, Smith, Wiegand, Bolotowsky and Fleischmann (a new arrival from Europe), to name only a few. And what of Burgoyne Diller's constructions? and Sidney Gordin's wire sculpture? and the architect Rafael Soriano? Here, as in the main section of the exhibition, only the application of de Stijl is emphasized.

**WEBER**

*Fine Artist Quality*

## COLORS

in  
OIL  
WATER  
TEMPERA  
PASTEL

for ---



*Painting  
Excellence*

**F. WEBER CO.**

Manufacturing Artists' Colormen Since 1853

PHILADELPHIA, PA.

St. Louis, Mo.

Baltimore, Md.

Patronize Your Nearest Weber Dealer

## BUDWORTH

A name that is your guarantee  
of dependable service

PACKERS and SHIPPERS  
OF WORKS OF ART  
SINCE 1867

**W. S. BUDWORTH & SON, Inc.**  
424 West 52nd St., New York City



consult us  
on your  
framing problems

the house of  
**heydenryk**

65 W. 56 St., N. Y. 19



Write today for  
THE NEW  
**FREDRIX  
CATALOG**

E. H. & A. C. FRIEDRICH CO., Since 1868  
140 SULLIVAN ST., NEW YORK 12, N. Y.

**JOSEPH MAYER CO., INC.**

5 Union Square New York

"Everything for the Artist"

## NATIONAL ACADEMY SCHOOL OF FINE ARTS

Est. 1926

**PHILIPP, N.A.**  
**BOUCHE, N.A.**  
**OLINSKY, N.A.**

Enter Any Day, Any Month, Morning, Afternoon, Evening Classes. Register by Month or Semester. \$3,000 in Prizes, Medals, Scholarships Awarded Annually.

3 East 89 St., N. Y. 28 EN 9-4880

## CRANBROOK ACADEMY OF ART

BLOOMFIELD HILLS, MICHIGAN  
Announces the opening of  
competition for three scholarships of \$1500 each

for advanced study at Cranbrook in Architecture, Ceramics, Design, Metalsmithing, Painting, Sculpture or Weaving and Textile Design. Applications received until February 16, 1953

For information address inquiries to the Secretary.

paint

and have fun

...with **EARL GROSS**

for six weeks, February 15 to April 1, at Long Boat Key Art Center, Sarasota. Water color, oil, landscape. Write for information to Earl Gross, 620 N. Michigan, Chicago, Illinois.

## SILVERMINE GUILD

SCHOOL OF ART

Painting • Ceramics • Sculpture • Ballet  
Modern Dance

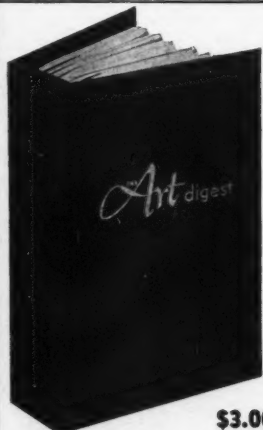
Associate Degree program and Diploma courses in Fine & Commercial Art. Campus & new buildings. Distinguished faculty. Coed. Catalogue D. Silvermine Road, Norwalk, Conn.

JERRY

**FARNSWORTH SCHOOL OF ART**  
FLORIDA: Jan.-May • CAPE COD: July-Sept.

Portrait, landscape, still life. Winter school: Sarasota, Florida. Summer school: North Truro, Massachusetts. Approved for veterans. Write for circular A.

• • • • Route 4, Sarasota, Florida



**B  
I  
N  
D  
E  
R  
S**

\$3.00 each

No. C.O.D. Send check or money order to:

**The ART DIGEST**

116 East 59th Street

New York 22

## HONOR ROLL

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

### Connecticut Watercolor Society, 15th Annual, Hartford

Green, Samuel, \$125 grand prize  
Boyd, Edward F., \$75 spec. prize  
Malval, Margaret, \$75 spec. prize  
Robbins, Louisa, \$50 spec. prize  
Freer, Howard M., \$50 spec. award  
Mizry, Eleanor, \$50 spec. award  
Crane, Alexander, \$50 spec. award  
Zimmerman, Paul Q., \$25 spec. award  
Weissman, Doris M., hon. mention  
DeCarlo, Charles, hon. mention  
Pearlman, Amalia, hon. mention

### Ohio Ceramic Show, 5th Annual, Youngstown

Winter, Edward, enamel \$100  
Lakofsky, Charles, ceram. \$100  
Bogatay, Paul, sculp. \$100  
Bates, Kenneth A., enamel \$50  
Richardson, Harry S., ceram. \$50  
Peck, Miriam, ceram. \$50  
Rood, Frank Woodworth, ceram. \$50  
Peck, James Edward, ceram. \$25

### Pen & Brush Club, Black and White Show, New York, N. Y.

Buell, Alice Standish, 1st prize (one-man show)  
Finn, Kathleen Macy, 2nd cash prize  
Mock, Gladys, 1st hon. mention  
Parish, Betty Waldo, 2nd hon. mention

### Sun Carnival Annual Exhibition, Texas Western College, El Paso

\*Owen, Felisia A., oil \$250 special prize  
Weiss, Dorothea P., oil \$150 spec. prize  
\*Graham, Robert Mac D., w. c., \$100 spec. prize  
Hilburn, Larry, w. c. \$100 spec. prize  
Meigs, John, w. c. \$50 spec. prize  
Wagner, Dennis, w. c. \$50 spec. prize  
Christianson, Willard, w. c. art supplies award  
Gallagher, R. M., w. c. supplies award  
Bilger, Helen, w. c. supplies award  
Acosta, Manuel, oil supplies award

### Village Art Center, 8th Annual Sculpture and Drawing Show, New York, N. Y.

Facci, Domenico, sculp. 1st  
Long, William, sculp. 2nd  
Gibson, Jeanne, sculp. 3rd  
Karr, Marjorie, sculp. 4th  
Bartolini, Ernest, sculp. hon. mention  
Porcelli, Julia, sculp. hon. mention  
Lewis, Lee, drawing 1st  
Toledo, Harold, drawing hon. mention  
Wolf, Tony, drawing hon. mention

### Village Art Center 10th Annual Mid-Season Watercolor Show, New York, N. Y.

Four equal prizes awarded to:

Lewis, Lee  
Roberts, Richard  
Layton, Margaret  
Zinn, M. K.

## JOBS IN ART

[Replies to the advertisements below, unless otherwise requested, should be addressed to the box number specified, c/o ART DIGEST, 116 East 59th Street, New York 22, N. Y. Rates: 20c per word (\$3 minimum) payable in advance. Deadline: seven days before date of issue.]

## JOBS WANTED

Teacher: Painting, 10 years present position. Sound, stimulating, creative approach. College education. Professional painter. Studied with leading contemporaries. Top references. Box C-15.

Art Historian and Painter, Ph.D., seeks position as director or curator of art museum. Experienced in research, display, publications and purchasing. Close contact with art institutions here and abroad. Speaks three languages. Excellent references. For details please write to Box C-16.

## JOBS AVAILABLE

Writer: magazine or newspaper experience. Good fine arts background. Full-time, high-pressure position in New York, chiefly rewrite. Responsible. Send resumé, Box C-17.

## FAMOUS ARTISTS

teach

drawing/painting  
sculpture/graphics  
applied art/anatomy

at the

## ART STUDENTS LEAGUE OF N. Y.

One-evening-a-week classes, also classes covering every point of view in morning, afternoon and evening sessions. Special Saturday classes for children and adults. Registration by the month at any time. No entrance requirements. Approved school for veterans. Classes now open for immediate registration.

215 West  
57th St.  
N. Y. 19  
Circle  
7-4510

## STUDY IN CALIFORNIA • PASADENA SCHOOL OF FINE ARTS

Send for prospectus now  
Frode N. Dann, Director

314 SOUTH MENTOR AVENUE, PASADENA 5, CALIF.

Carl Walters

Jan. 5-Mar. 27

## NORTON SCHOOL OF ART

WEST PALM BEACH, FLORIDA

Mitchel Jamieson Jan. 5-Mar. 13

## ART LEAGUE OF CALIFORNIA

Year round career school. Begin anytime. Individual instruction & advancement. Faculty of renowned art personalities. Certificate. Diploma courses. Veterans app. Fine art, Commercial art, Fashion, Television, Illustration, Stage Design. Excellent facilities. Opportunities. Placement. Free catalog. Write Dept. 2, Art League School. 1256 MARKET • SAN FRANCISCO • CALIF.

## SCOTT CARBEE School of ART

Registration Open  
32nd Season  
Fine Arts, Commercial Art, Airbrush.  
Individual instruction. Catalogue AD.  
Jessica M. Carbee, Director  
Lic. by Comm. Mass. Dept. Edna.  
126 MASS. AVE. • BOYLSTON ST. • BOSTON

## THE BROOKLYN MUSEUM ART SCHOOL

Three Year Curriculum Course in Design  
76 Full & Part Time Courses in DRAWING, PAINTING, GRAPHICS, SCULPTURE, CERAMICS, JEWELRY, ENAMELING, DESIGN, LETTERING. For Beginning, Intermediate, and Advanced Students. Morning, Afternoon, and Evening Classes. VA Approved. Spring Registration Starts Jan. 12th. Write for free Catalog D  
Eastern Parkway, Brooklyn 17, N. Y. NEvins 8-4486

## MOORE INSTITUTE OF ART

School of Design for Women  
108th YEAR. Internationally known artist-instructors. Diploma and Degree courses in Adv. Art, Art Ed., Fashion Design and Ill., Interior and Textile Design, Painting and Ill. Crafts. G. I. and State approved. Dormitories. Catalog. 1326 N. Broad Street, Philadelphia 21, Pa.

## ART STUDENTS . . .

Have you sent your subscription in for Art Digest? If not, why not take advantage of Art Digest's special student rate NOW. Write to School Department: Art Digest, 116 E. 59 St., N. Y. 22.



# WHERE TO SHOW

## NATIONAL

**Bronx, New York**  
KNICKERBOCKER ARTISTS 6TH ANNUAL EXHIBITION, April 12-May 3. Entry fee \$5. Jury. Prizes. Entries due Apr. 6. Write May Heiloms, 1915 Morris Ave.

**Brooklyn, New York**  
BROOKLYN MUSEUM 17TH BIENNIAL INTERNATIONAL WATERCOLOR EXHIBITION, May 13-June 21. Media: watercolor, gouache and casein. Preliminary viewings February 18 and March 11. Write John J. Gordon, Brooklyn Museum, Eastern Parkway.

**Indiana, Pennsylvania**  
STUDENT COOPERATIVE ASSOCIATION ANNUAL ART EXHIBITION, April 15-May 26. Indiana State Teachers College. Media: painting and sculpture. Entry fee \$3. Jury. Prizes. Entry blanks and entries due March 15. Write Dr. Orval Kipp, director of art department, State Teachers College.

**Los Angeles, California**  
SECOND NATIONAL PRINT EXHIBITION, April 2-May 3. University of Southern California. Media: all print except monotype. Entry fee \$2. Jury. Prizes. Entry blanks due February 13. Entries due February 20. Write Printmakers of Southern California, Department of Fine Arts, 3518 University Avenue.

**New Britain, Connecticut**  
NEW BRITAIN MUSEUM 2ND PRINT ANNUAL, Mar. 7-29. Media: all prints. Jury. Prizes. Entries due Feb. 26. Write Mrs. William Bentley, The Art Museum, 26 Lexington Street.

**New York, New York**  
AUDUBON ARTISTS 11TH ANNUAL EXHIBITION, Jan. 22-Feb. 8. National Academy Galleries. Media: all. Entry fee \$3. Jury. Prizes. Entry blanks and entries due Jan. 8. Write Fiske Boyd, 1083 5th Avenue.

CREATIVE GALLERY 4TH ANNUAL EXHIBITION AND COLOR REPRODUCTION COMPE-

TION. Media: all. \$1,000 in prizes. Write Ann Bridgman, Creative Gallery, 18 East 57 St.

GRAND NATIONAL AMERICAN ARTISTS PROFESSIONAL LEAGUE MEMBER ART COMPETITION. National Arts Club Building. March 8-21, 1953. Open to A.A.P.L. members. Media: oil, watercolor, pastel and sculpture. Entry fee \$4. Prizes. Jury. Entries due March 3. Write A.A.P.L., National Arts Club, 15 Gramercy Park.

NATIONAL ACADEMY OF DESIGN 128TH ANNUAL EXHIBITION, April 2-26. Media: oil and sculpture (open to members and non-members); graphic arts and watercolor (open to members only.) Entries due March 10. Write Vernon C. Porter, National Academy of Design, 1083 5th Avenue.

NATIONAL ARTS CLUB OIL EXHIBITION, Feb. 15-Mar. 1. Entry fee \$3. Jury. Prizes. Entries due Feb. 9. Write National Arts Club, 15 Gramercy Park.

SOCIETY OF AMERICAN GRAPHIC ARTISTS, INC. 37TH ANNUAL EXHIBITION AND 14TH ANNUAL MINATURE EXHIBITION, Feb. 6-28. Kennedy Galleries. Media: intaglio, relief and planographic. Entry fee, Jury. Prizes. Entry blanks due Jan. 5. Entries due Jan. 12. Write Society of American Graphic Artists, 1083 5th Avenue.

## Philadelphia, Pennsylvania

ART ALLIANCE REGIONAL CRAFTSMEN'S COMPETITION, Feb. 6-Mar. 1. Open to craftsmen within a 65-mile radius of Philadelphia. Media: bookbinding, ceramic, enamel, furniture, glass, jewelry, leather, metal, plastic, etc. Prizes. Jury. Entries due Jan. 31. Write The Art Alliance, 251 South 18th St.

PHILADELPHIA PRINT CLUB 27TH ANNUAL WOOD ENGRAVING, WOODCUT AND BLOCK PRINT EXHIBITION, Feb. 4-25. Media: wood engraving, woodcut, and linoleum print. Entry fee \$1 for non-members. Jury. Prizes. Entry blanks due Jan. 16. Entries due Jan. 21. Write the Print Club, 1614 Latimer Street.

**A NEW approach  
in the teaching  
of Painting, Drawing,**

## TSCHACBASOV WORKSHOP

**Composition and Etching  
with NEW materials.  
Beginners and  
Advanced Students.**

222 W. 23 ST., N. Y. CH 3-3700 • AFTERNOONS AND EVENINGS

## ART ACADEMY OF CINCINNATI

Since 1887 one of the great museum schools providing professional training in painting, sculpture and design. Complete facilities combined with unsurpassed reference material in the adjacent Cincinnati Art Museum. Eleven studios, photographic laboratory, print-making studios, cafeteria and library. Courses in painting, drawing, sculpture, stone carving, print making, advertising design, photography, and museum problems. Fourteen endowed scholarships including traveling scholarships. For information, address: Registrar, Eden Park, Cincinnati 6, Ohio.

Herbert P. Barnett, Dean

## THE SCHOOL OF THE WORCESTER ART MUSEUM

CATALOGUE ON REQUEST — ADDRESS: 55, SALISBURY STREET, WORCESTER, MASSACHUSETTS

## The RALPH M. PEARSON Practice Courses by Mail

In Modern, Creative Painting, Modeling and Drawing, are teaching, among other valuable things, the organizational controls of Design. Design, as the leading moderns understand it, is an age-old essential of all pictorial and sculptural art, yet today it is probably the least understood of all elements contributing to that art. Bulletins on request.

## DESIGN WORKSHOP . . . Nyack, N. Y.

## ART DIGEST For the News in Art

Name .....

20 issues per year

Street .....

City..... Zone.... State.....

☐ One Year \$5 ☐ Two Years \$8 ☐ Payment Enclosed ☐ Bill Me

116 East 59th Street • New York 22, N. Y.

## Portland, Maine

PORTLAND SOCIETY OF ART 70TH ANNUAL EXHIBITION, Mar. 1-29. L. D. M. Sweat Memorial Art Museum. Media: oil, watercolor, and pastel. Entry fee \$3. Jury. Entry blanks and entries due Feb. 14. Write Portland Society of Art, 111 High Street.

## Seattle, Washington

NORTHWEST PRINTMAKERS 25TH INTERNATIONAL EXHIBITION, Seattle Art Museum, Mar. 4-Apr. 5. All print media. Write Glen Alps, 6523-40th N.E.

## Washington, D. C.

CORCORAN GALLERY 23RD BIENNIAL EXHIBITION, Mar. 15-May 3. Media: oil, tempera and encaustic. Jury. Prizes totaling \$5,000. Entry blanks and entries due Jan. 9. Write Hermann Warner Williams, Corcoran Gallery of Art.

## REGIONAL

### Canton, Ohio

OHIO 4TH DRAWING SHOW, Feb. 18-Mar. 8. Canton Art Institute. Open to former and present residents of Ohio. Entry fee \$1.50. Jury. Prizes. Entries due Feb. 4. Write to Hugh H. Olmes, Canton Art Institute, 1717 Market Ave.

### Chicago, Illinois

EXHIBITION MOMENTUM MIDCONTINENTAL 1953, May 2-30. Werner's Bookshop. Open to artists from 18 midwestern states. All media. Jury. Write Werner's Books, 338 S. Michigan Avenue.

### East Orange, New Jersey

ART CENTER OF THE ORANGES 2ND ANNUAL STATE EXHIBITION, Mar. 8-21. Open to all New Jersey artists. Media: oil and watercolor. Entry fee \$3. Prizes. Jury blanks due Feb. 18. Entries due Feb. 22. Write Lillian W. Altenhofen, 116 Prospect St.

### Lincoln, Massachusetts

MASSACHUSETTS CRAFTS OF TODAY, Apr. 5-May 10. DeCordova Museum. Open to all residents and temporary residents of Massachusetts. Media: clay, wood, metal, stone, textile, leather, glass and plastic. Entry fee \$1. Entry blanks and entries due March 14. Write Janet Doub, 10 Arlington St., Boston.

### Louisville, Kentucky

KENTUCKY AND SOUTHERN INDIANA 26TH ANNUAL EXHIBITION, Apr. 1-29. J. B. Speed Art Museum. Open to residents or natives of Kentucky and Southern Indiana. Media: painting, sculpture, and craft. Entry fee \$2. Jury. Prizes. Entry blanks due Mar. 10. Entries due Mar. 12. Write Miriam Longden, Art Center Association, 2111 South First Street.

### Norfolk, Virginia

CONTEMPORARY VIRGINIA AND NORTH CAROLINA 11TH ANNUAL EXHIBITION, Feb. 1-22. Open to artists of Virginia and North Carolina. Media: oil and watercolor. Jury. Purchase prizes. Entry blanks and entries due Jan. 19. Write Irene Leache Memorial Museum.

### Norwich, Connecticut

NORWICH ART ASSOCIATION 10TH ANNUAL EXHIBITION, Mar. 8-22. Open to all Connecticut artists. All media. Jury. Prizes. Entries due Mar. 1. Write John Gregoropoulos, Norwich Art School.

### Omaha, Nebraska

THE MIDWEST 2ND BIENNIAL EXHIBITION OF UTILITARIAN DESIGN, April 1-26. Open to craftsmen and artists from Colorado, Iowa, Kansas, Minnesota, Missouri, Nebraska, Oklahoma, North and South Dakota, and Wyoming. Media: ceramic, enamel, metalwork, textile, woodwork. Jury. Prizes. Entry blanks and entries due March 16. Write Mrs. David S. Carson, Exhibitions, Joslyn Art Museum, 2218 Dodge Street.

### Philadelphia, Pennsylvania

PHILADELPHIA ART ALLIANCE CRAFTSMEN'S EXHIBITION, Feb. 6-March 1, 1953. Open to craftsmen within a 65-mile radius of Philadelphia. Media: bookbinding, ceramics (except jewelry) decorator's accessories, enamel, furniture, glass, jewelry, leather, metal, plastics, printed fabrics, rugs, toys, weaving, wood and wrought iron. Jury. Prizes. Entries due Jan. 31. Write Philadelphia Art Alliance, 251 South 18th St.

### San Antonio, Texas

TEXAS WATERCOLOR SOCIETY 4TH ANNUAL EXHIBITION, Feb. 15-Mar. 1. Witte Memorial Museum. Open to former and present Texas residents. Entry fee \$3 for non-members. Jury. Prizes. Entry cards and entries due Jan. 31. Write Mrs. Alice Naylor, 125 Magnolia Drive.

### South Bend, Indiana

MICHIGANA REGIONAL ART EXHIBITION 4TH ANNUAL, March 8-29. Open to artists of Michigan and Indiana. Media: oil, watercolor, prints and drawing. Entry fee \$3. Jury. Prizes. Entry blanks due Feb. 23. Entries due Feb. 28. Write Thomas R. Lias, South Bend Art Association, 620 West Washington Ave.



## THE American University ART DEPARTMENT

Creative painting and sculpture courses including four-year integrated program which leads to Bachelor of Arts degree.

A new supplementary course, Materials and Methods of Teaching Art in Junior High Schools, based on the requirements of the D. C. Board of Education.

Write: Art Department Secretary, Watkins Gallery  
THE AMERICAN UNIVERSITY, WASHINGTON 16, D. C.

## THE ART INSTITUTE OF CHICAGO PROFESSIONAL SCHOOL

Fine, Industrial, Advertising Arts. Teacher Training. Degrees. Accredited B.F.A., M.F.A., R.A.E., M.A.E.

Michigan Ave. at Adams St., Chicago 3, Illinois, Box 166

## PHILA. MUSEUM SCHOOL OF ART



Degree and diploma courses in Advertising, Illustration, Interior Decoration, Industrial Design, Teacher Education, Costume Design, Fashion Illustration, Stagecraft, Jewelry & Silversmithing, Pattern Design, Ceramics, Crafts, Day, eve. Catalog.

Broad & Pine Sts., Phila. 2, Pa.

## O'HARA WATERCOLOR COURSES

Washington, D. C. — April and May  
California — July and August

Write Mrs. Eliot O'Hara, 2025 O St. N.W.,  
Washington 6, D. C.

## INSTITUTO ALLENDE

Year-round courses in arts and crafts . . .  
Ideal climate . . . Amazingly low living rates  
in Mexico's most beautiful town.

RICO LEBRUN: Guest Lecturer, Resident Artist  
For an illustrated prospectus describing  
a unique opportunity write:

Stirling Dickinson, Instituto Allende,  
San Miguel Allende, Gto., Mexico

## PRIVATE PAINTING GROUP

ANNA E. MELTZER, Instructor

Life • Still Life • Creative Painting

Saturday morning class

58 West 57th Street Write for information

## JOHN HERRON ART SCHOOL

INDIANAPOLIS, INDIANA

Painting, Sculpture, Commercial Art, Teachers' Training  
Confers B.F.A., M.F.A. and B.A.E. Degrees.

DONALD M. MATTISON, Director

## Study ART in MIAMI

Commercial, costume design, Fine Arts, Cartooning,  
lettering, layout, fashion illustration, interior design,  
portrait, still life, landscape. Rooms available reasonable  
rates. Limited enrollment. Approved for training veterans.  
Ask about our time payment plan.

TERRY ART INSTITUTE

2321 S.W. 27th Avenue Miami, Fla.

## the HARTFORD ART SCHOOL

painting • graphic arts  
sculpture • advertising art

Diploma and B.F.A. Degree

25 ATHENEUM SQUARE NORTH  
HARTFORD 3, CONNECTICUT

Springfield, Massachusetts

SPRINGFIELD ART LEAGUE 34TH ANNUAL  
EXHIBITION. Mar. 8-Apr. 5. Springfield Museum of Fine Arts. Media: oil, watercolor, casein, and print. Entry fee \$4. Jury. Prizes. Entry blanks due Feb. 21. Entries due Feb. 25. Write Muriel Watkins, 60 Ingersoll Grove.

## COMPETITIONS, FELLOWSHIPS, SCHOLARSHIPS

ABBEY SCHOLARSHIPS IN MURAL PAINTING. Open to citizens of the United States who on June 1, 1952, were not more than 35 years old. Application blanks due February 24. Work due March 2. Write Secretary, E. A. Abbey Memorial Scholarship Fund for Mural Painting, 1083 Fifth Ave., New York 28, N. Y.

AMERICAN INSTITUTE OF DECORATORS 1952 DESIGN COMPETITION. Open to all designers of fabrics, furniture, floor covering, wall coverings and lighting who have designed products offered for sale not prior to January 1, 1952. Each submission should be on a sheet of illustration board 20" x 30" and should include one photograph (approximately 8" x 10") of the article. Entry blanks due Jan. 16. Write American Institute of Decorators, 41 E. 57th St., New York 22, N. Y.

CRANBROOK ACADEMY SCHOLARSHIPS. Three full scholarships of \$1,500 each are offered for the 1953-54 school year to students of architecture, ceramics, design, metalsmithing, painting, sculpture, weaving and textile design. Awards cover tuition and maintenance. Write Cranbrook Academy, Bloomfield Hills, Mich.

FIRST ANNUAL INTERNATIONAL COMPETITIVE EXHIBITION OF IVORY SCULPTURE: Ivory sculpture at least 7" high will be accepted in this competition. Three jurors will select prizewinners for exhibition at the Carlebach Gallery April 16 to May 10, 1953. For information write Dr. S. A. Schneidman, 207-12 Jamaica Avenue, Queens Village 28, L. I., N. Y.

JOHN MYERS FOUNDATION ART SCHOLARSHIPS TO THE NEW SCHOOL FOR SOCIAL RESEARCH. Scholarships for two workshops in painting beginning with the opening of the spring semester, February 9, are available at the New School. Applications should be addressed to the Art Department, New School for Social Research, 66 West 12th Street, New York 11, N. Y.

KAYWOODIE PIPE NATIONAL SCULPTURE COMPETITION. Open to American and Canadian amateur and professional sculptors, this competition offers \$2,500 in prizes for the best tobacco pipe designs. Entries may be in any medium, sizes 3" to 18". Entries due by Jan. 31. Write to Kaywoodie Co., 6400 Broadway, West New York, N. J.

MATCHETTE FOUNDATION PRIZE IN ESTHETICS: A \$500 award is offered for the best article in aesthetics or philosophy of art submitted by an American author during the academic year 1952-1953. Articles must be sent to Dr. Thomas Munro, editor of the Journal of Aesthetics and Art Criticism, at the Cleveland Museum of Art, Cleveland 6, Ohio. Deadline: May 1, 1953.

METROPOLITAN MUSEUM ANNUAL GRADUATE FELLOWSHIP. Three student fellowships of \$4,000 each are offered to qualified graduate students for one year beginning July 1, 1953. Successful completion of 12 months of study will make the student eligible for an additional \$1,000 for a minimum of two months' travel and study abroad. Applicants must have completed at least two years of graduate study by June, 1953, and must have adequate reading knowledge of French and German. Applications due February 15. Write Sterling A. Callisen, Dean of Education and Extension, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N. Y.

PULITZER TRAVELING SCHOLARSHIP. A \$1,500 traveling scholarship is available to any art student between the ages of 15 and 30 enrolled in an accredited art school. Candidates must submit representative work in one medium only. Entry blanks due March 30. Entries due April 6. Write Vernon C. Porter, National Academy of Design, 1083 Fifth Avenue, New York 28, N. Y.

WOOLLEY FOUNDATION SCHOLARSHIPS: Four scholarships are offered for the academic year 1953-54 for the study of art and music in Paris. A stipend of \$1,000 (payable in quarterly installments) beginning October 1 covers room, board and tuition. Single applicants under 35 eligible. Applications due February 1. Write U.S. Student Program of the Institute of International Education, 1 East 67 Street, New York, N. Y.

YM-YWHA DEBUT EXHIBITION COMPETITION. Adult professional artists over 25 are eligible to compete for one-man exhibitions in the Kaufmann Art Gallery at the YMHA with costs up to \$200 defrayed by the "Y." Applicants must be prepared for a comprehensive exhibition of at least 25 paintings. To apply, on January 12 and 13 between 10 A.M. and 3 P.M., bring three examples of work to YM-YWHA, Lexington Avenue & 92nd Street, New York, N. Y.

## PENNSYLVANIA ACADEMY OF THE FINE ARTS

The oldest and most distinguished Fine Arts school in the United States with a faculty of notable artists offering professional training in Painting, Sculpture, Sculpture Ceramics, Illustration, Mural Decoration and Graphics. Coordinated with the University of Pennsylvania for the B.F.A., M.F.A. and B.S. in Education degrees. Age limit, over 18 years. Catalogue.

V. M. Dodge, 116 N. Broad St., Phila. 2, Pa.

## ST. LOUIS SCHOOL OF FINE ARTS WASHINGTON UNIVERSITY ST. LOUIS, MO.



Professional training leading to the B.F.A. degree in Painting, Sculpture, Illustration, Advertising Art, Dress Design, Fashion Illustration, Crafts, Teacher Training Course. ROTC. Students may live in supervised residences and enjoy many University activities.

For information address  
Kenneth A. Hudson, Director, Room 20

## LAYTON SCHOOL OF ART

Painting, Illustration, Advertising Design, Fashion Illustration, Dress Design, Photography, Industrial, Interior, and Architectural Design. B.F.A. degree. Completely modern new building overlooking Lake Michigan near downtown area. Spring, Summer, Fall terms. 33rd year. Catalog. Charlotte E. Partridge, Miriam Frink, Directors, Dept. 513, 1362 N. Prospect Ave., Milwaukee 2, Wis.

## NEW YORK PARSONS SCHOOL OF DESIGN

Thorough professional training in Advertising, Fashion, Interior, Flat Design (textiles, wallpapers, etc.), Illustration, Teacher Training. Leading professional designers serve as critics. 3-year courses. Also B.S. degree. R.O.T.C. Saturday classes. Catalogues.

Box W, 136 E. 57th Street, New York 22, N. Y.

## MARYLAND INSTITUTE

1825-BALTIMORE-1953

Courses in Fine Arts, Teacher Training, Crafts, Advertising and Costume Design, Interior Decoration, Stage Craft, etc. Catalogs on request.

## BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Professional training in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics. Unlimited contact with Museum collection through study and lectures. Est. 1876. Also Evening School. Russell T. Smith, Head of the School, 230 The Fenway, Boston 15, Mass.

## TAUBES PAINTING COURSE

Under Personal Direction of

FREDERIC TAUBES and DONALD PIERCE

For Prospectus Write to Dept. D

MASTER INSTITUTE Art Dept.

310 Riverside Dr. (at 1034 St.) N. Y. 25 Tel. UN. 4-1700

## CLEVELAND Institute of Art

PROFESSIONAL TRAINING catalogue  
11441 JUNIPER RD.  
CLEVELAND 6, OHIO

## COLORADO SPRINGS FINE ARTS CENTER

Fall 1952 DESIGN — DRAWING  
Sept. 15-Jan. 30 PAINTING — SCULPTURE  
Spring 1953 Feb. 2-June 5 GRAPHICS — ART HISTORY

Address—Registrar—Art School  
Colorado Springs, Colorado

# CALENDAR OF EXHIBITIONS

**AKRON, OHIO**  
Institute To Jan. 25: Amer. Indian, Artists.

**ALBANY, N. Y.**  
Institute To Feb. 2: Survey, Amer. Pigs.

**ALTOONA, PA.**  
Alliance To Jan. 17: Cont. Amer.; Elites.

**BALTIMORE, MD.**  
Museum To Jan. 18: Avery; Bahr, Bolton, Lewis; To Jan. 11: Artists Union.

Walters Gallery To Jan. 11: Figurines.

**BEVERLY HILLS, CAL.**  
Perls Gallery To Jan. 10: Steinberg, Sterne; Jan. 12-Feb. 14: Lloyd.

**BIRMINGHAM, ALA.**  
Museum To Jan. 10: Blanch, Lee; Jan. 10-24: Amer. Inst. Architects; Jan. 10-Feb. 7: Design in Industry.

**BOSTON, MASS.**  
Brown Jan.: Willard Cummings.  
Institute To Jan. 11: Orozco.  
Museum Jan. 6-25: Independent Artists.

Yose Jan.: Alfred Jonniaux.

**BUFFALO, N. Y.**  
Albright To Jan. 11: Italy at Work.

**CANTON, OHIO**  
Institute To Jan. 29: Cont. Church Models; Prints; IBM Coll.

**CHICAGO, ILL.**  
Historical Soc. To Mar. 1: Chicago at Work.  
Institute To Feb. 8: Kiyonaga Prints.  
Library To Jan. 30: McKee; Kearney.

Newman Brown To Jan. 15: Rafelson; Seiden.

**CINCINNATI, OHIO**  
Taft Museum To Jan. 18: Sharon.

**CLEVELAND, OHIO**  
Art Colony To Jan. 25: Dayton Sculpt. Soc.

Museum To Jan. 11: Fr. Drags.; To Jan. 18: Gropius.

**COLORADO SPRINGS, COLO.**  
Arts Center To Jan. 11: Peruvian Ptg.

**COLUMBIA, S. C.**  
Museum To Jan. 10: Old Masters.

**DALLAS, TEX.**  
McLean Jan.: Feininger.

Museum Jan. 4-25: Travis; Jan. 11-Feb. 2: Art Rental.

**DAYTON, OHIO**  
Institute Jan.: Lias.

**DENVER, COLO.**  
Museum Jan. 5-Feb. 15: Origins & Developments of Cont. Art.

**DES MOINES, IOWA**  
Art Center To Feb. 1: Met. Museum Masterpieces.

**DETROIT, MICH.**  
Institute Jan. 4-27: Ingres; To Feb. 15: Matisse Graphics (1935-52); Jan. 4-Feb. 28: Stage Designs by Eugene Berman; Jan. 13-Feb. 15: Friends of Modern Art.

**EAST LANSING, MICH.**  
State College To Jan. 25: Oriental Art.

**FAYETTEVILLE, ARK.**  
University To Feb. 28: "Then and Now."

**GREENBAY, WISC.**  
Neville Museum Jan. 4-28: Gasser, Casens.

**HAGERSTOWN, MD.**  
Museum Jan.: Bourdelle.

**HONOLULU, HAWAII**  
Academy Jan. 6-Feb. 1: Goya; Japanese Folk Art.

**HOUSTON, TEX.**  
Museum Jan. 11-25: Franck.

**INDIANAPOLIS, IND.**  
Herron Inst. To Jan. 23: Rickey.

**KEY WEST, FLA.**  
Art Society To Jan. 17: Gulf Coast Art Assoc.

**LOS ANGELES, CAL.**  
Museum Jan. 11-Feb. 1: Baroque & Rococo Drags.

**LOUISVILLE, KY.**  
Speed Museum Jan. 11-Feb. 1: Finnish Arts & Crafts.

**LYNCHBURG, VA.**  
Randolph-Macon To Jan. 17: Wools., U.S. Artists.

**MEMPHIS, TENN.**  
Brooks Gallery To Jan. 15: Dillard; To Jan. 25: Day.

**MILWAUKEE, WISC.**  
Institute Jan.: Architects-Decorators.

**MINNEAPOLIS, MINN.**  
Historical Society Jan.: John Rood Folk Sculpture.

Institute To Jan. 18: Kokoschka.

Walker To Jan. 17: Loventhal Coll.

Univ. Gallery To Jan. 18: Pacific N.W.; Master Drags.

**MONTCLAIR, N. J.**  
Museum Jan. 5-Feb. 1: Ceramic Nat'l.

**MONTGOMERY, ALA.**  
Museum To Jan. 9: Imaginary Portraits.

**MONTREAL, CANADA**  
Museum To Jan. 11: Cont. Brit. Pigs.

**NEWARK, N. J.**  
Museum Jan.: Ceramics.

**NEW HAVEN, CONN.**  
Yale Gallery To Feb. 1: Dreier Coll.

**NEW LONDON, CONN.**  
L. Allyn Museum Jan.: Prints; Peuter.

**NEW ORLEANS, LA.**  
Delgado Museum To Jan. 28: Leonardo da Vinci Inventions.

**NORFOLK, VA.**  
Museum To Feb. 1: 17th C. Architecture; Tidewater Artists.

**OAKLAND, CAL.**  
Gallery Jan. 11-Feb. 18: European Pigs.

**OVERLIN, OHIO**  
College To Jan. 12: Oriental Rugs.

**PALM BEACH, FLA.**  
Society of Four Arts Jan. 9-Feb. 6: Pre-Columbian Art.

**PASADENA, CAL.**  
Institute Jan.: Frode Dann; Adele Watson.

**PHILADELPHIA, PA.**  
Academy Jan. 25-Mar. 1: 148th Ann'l.

Art Alliance To Jan. 25: Groff; Eshner; Papashvily; Rushton Memor.; Graphic Soc.

Donovan To Jan. 22: Berkowitz.

Museum Jan. 24-Mar. 1: Cont. Amer. Print.

Print Club Jan. 5-23: Lithog. Ann'l.

**PITTSBURGH, PA.**  
Arts & Crafts Jan. 11-27: Clayter.

Carnegie Jan.: Perm. Coll.

**PORTLAND, ORE.**  
Museum Jan.: Paul Revere Silver; Wong Ceramics.

**PROVIDENCE, R. I.**  
Art Club Jan. 6-18: 74th Ann'l.

**RICHMOND, VA.**  
Museum To Feb. 1: Hiroshige.

**SACRAMENTO, CAL.**  
Crocker Gallery Jan. 11-31: Brough; Soc. West. Artists; N. Cal. Arts Ann'l.

**SAINT LOUIS, MO.**  
Museum Jan.: G. B. Shaw, Farleigh; To Feb. 2: Group 15.

**SAN ANTONIO, TEX.**  
Witte Museum To Jan. 18: Pachner; Univ. of Tex. Faculty.

**SAN DIEGO, CAL.**  
Gallery Jan.: Kater.

**SAN FRANCISCO, CAL.**  
De Young To Jan. 29: Levine; To Jan. 25: Sanders; Venard; To Jan. 12: Da Vinci Inventions.

Museum To Jan. 11: Finger Ptg.

**SAN MARINO, CAL.**  
Huntington Gallery To Jan. 31: Great Bibles.

**SANTA BARBARA, CAL.**  
Museum Jan. 6-Feb. 8: 4 Amer. Pigs.; Jan. 19-Feb. 13: Da Vinci Inventions; Jan. 20-Feb. 8: Wayne.

**SARASOTA, FLA.**  
Art Assoc. To Jan. 17: Nat'l Members Wools.; Jan. 18-31: Oils; Ringling Museum To Jan. 16: Dakin Photog.; Jan. 19-Feb. 7: Puppets.

**SEATTLE, WASH.**  
Museum Jan. 7-Feb. 1: Donald Bear Memor.; Cont. Japanese Pigs.; 4 Amer. Pigs.

**SIOUX CITY, IOWA**  
Art Center Jan. 6-30: Langley.

**SPRINGFIELD, MASS.**  
Museum Jan.: Leonardo Da Vinci Inventions.

Smith Museum To Jan. 25: Photog. & Color Slides.

**STURBRIDGE, MASS.**  
Public House To Jan. 15: Blanchard, Rice.

**SUMMIT, N. J.**  
Art Assoc. Jan. 18-Feb. 1: Loan Exh. of Non-Objective Pigs.

**TOLEDO, OHIO**  
Museum Jan. 11-Mar. 1: Medieval Music Manuscripts.

**TULSA, OKLA.**  
Philbrook Jan.: Portraits.

**UTICA, N. Y.**  
Munson-Williams-Proctor To Jan. 25: Expatriates, Sargent, Whistler, Cassatt.

**WASHINGTON, D. C.**  
Arts Club To Jan. 9: Atkins.

Corcoran To Jan. 18: 7th Ann'l Area Exh.

National Gallery Jan.: Dale Coll. From Jan. 25: Japanese Ptg. Sculpt.

Phillips Gallery Jan.: Rouault.

Smithsonian To Jan. 11: Steinhart, Woodcuts.

Wash. Univ. To Jan. 31: Armistead Peter, 3rd.

**WEST PALM BEACH, FLA.**  
Norton Gallery From Jan. 11: Jamieson; Walters.

**WORCESTER, MASS.**  
Museum To Mar. 8: Savage; To Jan. 18: British Children's Art.

**YOUNGSTOWN, OHIO**  
Butler Inst. Jan.: Ceramic & Wool Ann'l.

## NEW YORK CITY

**MUSEUMS**  
Brooklyn (Eastern Pkway) To Jan. 31: "Unknown Political Prisoner," Sculpture.

City of N. Y. (5th at 103) Jan.: Winter Fashions, 1821-1921; N. Y. Street Scenes 1852.

Cooper Union (Cooper Sq.) To Jan. 10: Conspectus Waist.

Jewish (1100 5th at 92) To Jan. 14: Katz, Synagogue Art.

Metropolitan (5th at 82) To Jan. 25: Amer. Wools., Drags., Prints 1952; Jan.: Rembrandt; Bredin & Other Masters of the Weird; Art Treasures of the Metropolitan.

Modern (11W53) To Feb. 12: De Stijl; To Jan. 11: New Talent.

Natural History (Cent. Pk. W. at 79) Jan. 8-Feb. 5: Armbruster, Patterns in Seaweed.

Riverside (310 Riverside Dr.) To Jan. 11: Artists Equity.

Scalamandre (20W55) Jan.: Empire Period Textiles.

Solomon R. Guggenheim (1071 5th at 87) To Jan. 15: 20th C. Pigs.; Jan. 15-Feb. 28: School of Paris.

Whitney (10W55) Jan. 8-Mar. 1: MacIver & Pereira Retrospective.

**GALLERIES**  
A.A.A. (711 5th at 55) To Jan. 24: Einstein; Jan. 12-31: Blatas.

A.C.A. (63E57) To Jan. 17: Dobkin.

A.F.I. (50E34) Jan. 7-31: Cherney.

Allison (32E57) To Jan. 17: Bel-lous.

Argent (67E59) Jan.: Wools.

Artists (851 Lex. at 64) To Jan. 9: Group; Jan. 10-29: Raymond.

A.S.L. (215W57) Jan. 3-23: Angeloch.

Babcock (38E57) Jan. 5-24: 19th & 20th C. Amer.

Barbizon, Little (63 at Lex.) Jan.: Scale.

Barbizon-Plaza (101W58) Jan.: Liberte.

Barzansky (664 Mad. at 61) To Jan. 12: Lipson.

Bergelicht (65E57) Jan. 5-24: Moller.

Brown (2W46) Jan.: Artists Equity.

Burluk (119W57) To Jan. 17: Group.

Cadby-Birch (21E63) To Feb. 7: Miori.

Cafébach (937 3rd at 56) Jan.: African Art.

Carstairs (11E57) To Jan. 17: Dali.

Chapellier (48E57) Jan.: Amer. Pigs.

Columbia Univ. (Low Library) To Jan. 12: Tibetan Art.

Contemporary Arts (106E57) To Jan. 9: "Four Collections"; Jan. 12-30: Louria.

Cooper (313W53) Jan. 9-30: Virga.

Coronet (106E60) Jan.: Fr. Pigs.

Creative (18E57) To Jan. 12: Bloom; Protas; Groups.

Davis (231E60) Jan. 4-24: Ka Kwong, Touster.

Downtown (32E51) To Jan. 24: Marin.

Durlacher (11E57) To Jan. 10: Seligmann; Jan. 13-Feb. 7: 18th C. England.

Duveen (18E79) To Jan. 10: Del Castagno.

Eighth St. (33W8) To Jan. 11: Pigs. of Maine.

Feigl (601 Mad. at 58) Jan. 7-21: Brichia.

Ferargil (63E57) Jan.: Amer. Pigs.

Fine Arts Assoc. (41E57) Jan.: Fr. Pigs.

Fourth St. Print (145W4) To Jan. 15: Cont. Prints.

Fried (6E65) Jan.: Kupka.

Friedman (20E49) Jan.: Gaydos.

Galerie Moderne (49W53) Jan. 5-31: Patriz, Wogenscky.

Ganso (125E57) Jan. 12-31: E. Magafan.

Gentle (51 Grove) To Feb. 15: Japanese Prints.

Grand Central (15 Vand.) Jan. 6-31: Balchen.

Grand Central Mod. (130E56) Jan. 3-24: Sculpture.

Groller (47E60) To Feb. 1: G. B. Shaw Manuscripts.

Hacker (24W58) To Jan. 10: Anderson.

Hansa (70E12) Jan. 5-24: Stankie-

voice.

Hartert (22E58) Jan. 5-19: 4 Painters.

Heller (108E57) Jan. 5-24: Vasi-Beff.

Hewitt (18E69) Jan. 12-31: Wilde.

House of Duveen (148E56) To Jan. 10: Rosenthal.

Hugo (26E55) Jan. 5-24: Thelmal.

Iolas (46E57) Jan.: Group.

Janis (15E57) Jan.: Herbin.

Johannes (127 Macdougall) Jan.: Fr. Prints.

Kaufmann (YMHA Lex. at 92) To Jan. 13: Children's Work.

Kennedy (785 5th at 80) Jan.: Amer. Landscapes.

Kleemann (65E57) Jan.: Jaenisch.

Knoedler (14E57) Jan. 5-24: Isenburger.

Kootz (600 Mad. at 58) Jan. 5-24: Gottlieb.

Kottler (33W58) Jan. 5-17: 19 painters.

Kraushaar (32E57) To Jan. 24: 8 Oregon Artists.

Layton (28E9) Jan. 5-28: "The City."

Levitt (35E49) Jan. 12-Feb. 1: Landscapes, Seascapes.

Lilliput House (231½ Elizabeth) To Jan. 9: Theopians' Choices.

Lion (145E57) Jan.: Pages.

Little Studio (680 Mad. at 63) Jan.: Group.

Macbeth (11E57) Jan. 5-31: Schucker.

Midtown (17E57) Jan. 6-31: 21st Anniversary.

Milch (55E57) Jan. 5-24: Robinson.

Natl' Arts (15 Gram. Pk.) To Jan. 21: Members Ann'l.

New Age (138W15) Group, 1-5 p.m.

New Art Circle (41E57) Jan.: Group.

New (63W44) Jan.: Hasegawa.

Newhouse (15E57) Jan.: Old Masters.

Newton (11E57) Jan.: Group.

N. Y. Circ. Lib. of Pigs. (640 Mad. at 59) Jan.: Amer. & Fr. Pigs.

Niveau (63E57) To Jan. 17: Fr. Masters.

Parsons (15E57) Jan. 5-24: Stamos.

Passedoit (121E57) Jan. 5-31: 3 British Pigs.

Pen & Brush (16E10) Jan. 4-27: Wool. Show.

Peridot (6E12) Jan. 5-31: Cramp-ton.

Petris (32E51) Jan. 5-Feb. 7: Picasso.

Perspectives (34E51) Jan.: Fabrica.

Portraits (480 Park) Jan.: Group.

Rehn (683 5th) Jan. 5-24: Man-gravite.

Roeich Acad. (319W107) Jan.: Students' Work.

Roko (51 Grnwch.) To Jan. 22: De-laney.

Rosenberg (16E57) Jan. 5-31: 20th C. Fr. Pigs.

Saidenberg (10E77) To Jan. 15: Mod. Fr. Pigs.

Salmagundi (47 5th) Jan. 11-23: Ann'l Auction.

Salpeter (42E57) Jan. 2-17: Neal.

Schaefer, B. (32E57) Jan. 5-24: Halsey.

Sculpture Center (167E69) Jan. 5-23: Barrett.

Segy (708 Lex. at 57) Jan.: African Sculpt.

Seligmann (5E57) Jan. 12-25: Gray.

Serigraph (38W57) Main Gallery Jan. 6-19: Gowan; Jan. 6-Feb. 2: Children's Show.

Stable (924 7th) To Jan. 11: Kaplan; Jan. 11-Feb. 7: 1st Annual.

Tanager (51E4) Jan. 6-25: Graphics.

The Contemporaries (950 Mad. at 75) To Jan. 15: Weddige.

Tibor De Nagy (206E53) Jan. 6-24: West.

Truman (33E29) To Jan. 10: Graph-ics; Jan. 12-31: Abrams, Haas.

Valentin (32E57) To Jan. 10: Cont. Drags.; Jan. 13-31: Corinth.

Van Diemen-Lilienfeld (21E57) Jan.: Mod. Fr.

Village Cent. (42W11) To Jan. 9: Sculpt. Ann'l; Jan. 12-30: Oils.

Viviano (42E57) To Jan. 10: "Is-chia"; Jan. 12-Feb. 7: Brown.

Walker (117E57) Jan.: Collector's Items.

Wellons (70E56) To Jan. 10: Car-ter; Jan. 13-31: Higgins.

Weyhe (704 Lex. at 61) To Jan. 20: Caesar.

Wildenstein (19E64) To Jan. 10: Hallmark Awards.

Willard (23W56) Jan. 5-31: Seliger.

Wittenborn (38E57) To Jan. 24: Ortega.



## An Appreciation of Diamondism Painting

By one of the Greatest American Art Experts

In 1929 the American artist of Chinese blood, Yun Gee, painted the "Resurrection." In nuances of a light ethereal green he depicts the resurrection of Christ. Seven figures show a series of risings of the same figure of Our Lord as He rose from the sepulcher on Easter morn. The tomb with the Holy Shroud is open; the Christ floats over a landscape of pale green as the sun comes forth. A black vulture, poised to devour, is overshadowed by various attitudes of the rising Christ.



Yun Gee is completely free from the Communist degeneracy of certain moderns and their infiltration of American Art and in no way stoops to obscene blasphemy. Neo-secular paganism, and its hideous forms, is totally absent in him.

Years before Matisse and Rouault Yun Gee expressed himself in a way other moderns might well try to assimilate. Not an imitator of Blake, Fuseli or Giotto, Yun Gee approximates their mysticism and beauty in his "Resurrection" and "Last Supper."

Thomas MacCoughtry Judson  
Harvard Univ. B.A., Prix de Rome,  
Fellow Am. Aca. Rome, Quadam  
Cecator Clocognara Col. Vatican.

## DIAMONDISM SCHOOL

51 East 10th Street

Tel. OR 4-0351

## GRUMBACHER HALF-HARD PASTELS

... for artists  
and designers

Set 44-12  
12 colors .... \$1.20

Set 44-24  
24 colors .... 2.40

Set 44-48  
48 colors .... 4.80



REFILLS per stick ..... .10

- ★ 48 new fashion-wise pastel shades
- ★ new square shape—fine texture
- ★ intermixable with soft pastels
- ★ ideal for sketching and designing
- ★ for students and professionals

AT YOUR FAVORITE DEALER

**M. GRUMBACHER**

INC.

464 WEST 34th ST., NEW YORK 1, N. Y.

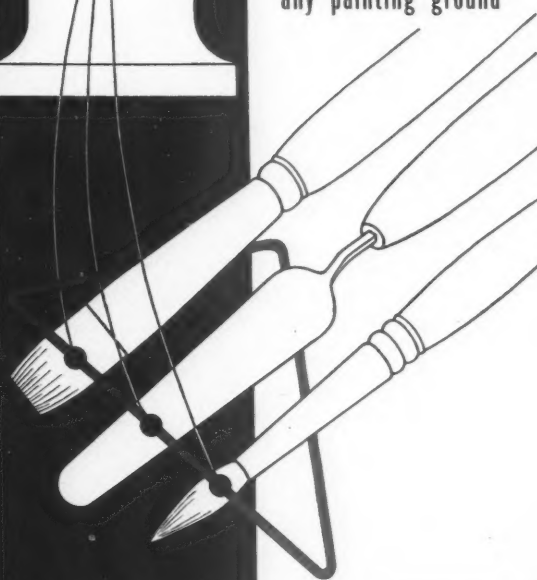
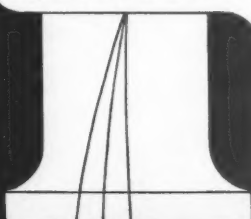
permanent pigments

**Tri-tec**

THE TRIPLE-TECHNIC  
ARTISTS' COLOR

CADMIUM RED  
LIGHT

FOR OIL, TEMPERA OR WATER COLOR TECHNIQUES



# NOW...

Artists' Tube Colors  
that can be used as

## OIL PAINT...

## TEMPERA...

## WATER COLOR

on canvas, paper or  
any painting ground

Tri-Tec is a new Permanent Pigments fine art paint. It can be used direct from the tube to make oil paintings, thinned with water and used as tempera, or applied in washes as transparent water color.

Dries rapidly, even in heavy piles. Field sketches can be handled immediately. Perfect for underpainting and mixed technics.

To students, professional artists and hobby painters, Tri-Tec brings versatility, flexibility and speed never before obtainable, and at much lower cost.

permanent pigments

**Tri-tec**

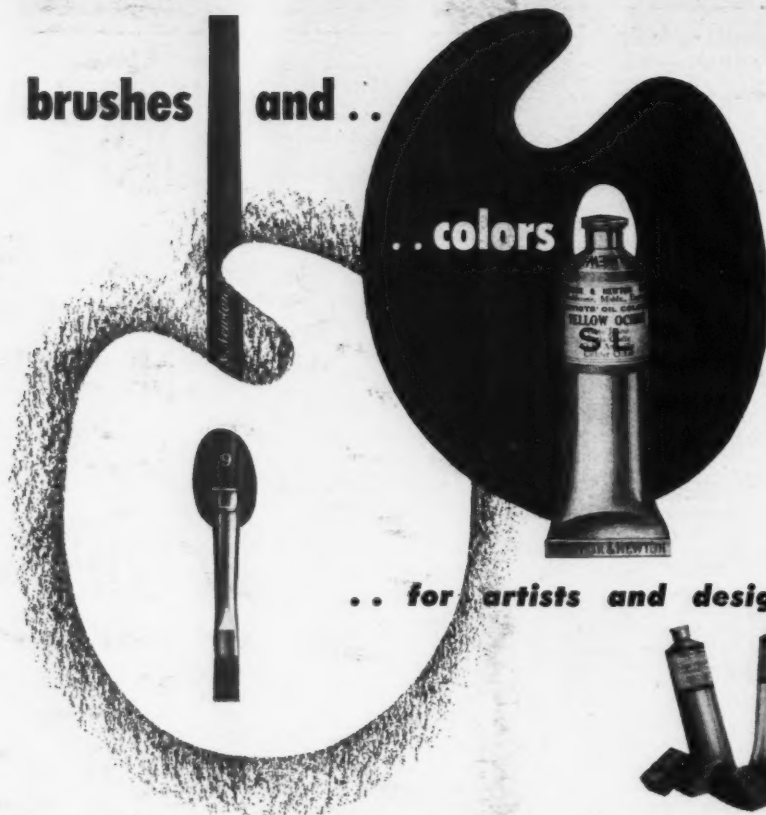
FREE booklet on the formulation  
and handling of Tri-Tec Artists  
Colors. Ask your Permanent Pigments  
dealer or write:

PERMANENT PIGMENTS, INC.  
2700 Highland Avenue  
Cincinnati 12, Ohio

brushes and ..

.. colors

.. for artists and designers



Canadian Agents: THE HUGHES OWEN CO., LTD., HEAD OFFICE: MONTREAL

902 BROADWAY, NEW YORK 10, N. Y.

## WILDENSTEIN

100 PRIZEWINNING WATERCOLORS

of

THE SECOND INTERNATIONAL

HALLMARK ART AWARD

Through January 10

LOAN EXHIBITION OF

ALBERT MARQUET

Jan. 21 - Feb. 21

19 East 64th Street, New York

## GRUMBACHER

*Superba*  
ARTISTS'  
*White*  
...the enduring white

WHITE...the most important color  
on your palette

- Non-yellowing
- Titanium Base
- Pure • Permanent
- Intermixable

Guaranteed by

*H. Grumbacher*

STUDIO SIZE IX      LARGE SIZE X  
LARGEST SIZE XI

AT YOUR FAVORITE ART SUPPLY STORE

**M. GRUMBACHER**  
INC.

464 WEST 34th ST., NEW YORK 1, N. Y.





RE  
Y.